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OF

PAINTERS AND ENGRAVERS

IN FIVE VOLUMES

232
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Portrait of an old Woman

From the painting by Rembrandt in the National Gallery.

BRYAN'S DICTIONARY

OF

PAINTERS AND ENGRAVERS

NEW EDITION REVISED AND ENLARGED

UNDER THE SUPERVISION OF

GEORGE C. WILLIAMSON, LITT. D.

WITH NUMEROUS ILLUSTRATIONS

VOLUME IV. N–R

LONDON
G. BELL AND SONS, LTD.
1926

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Issues. Rebd.	

First published, 2 *vols.* 4*to*, 1816
Second edition, revised by J. Stanley, 1 *vol.* 8*vo*, 1849
Supplement by H. Ottley, 1876
Third edition, revised by Robert Edmund Graves and Sir Walter Armstrong, 2 *vols.* 8*vo*, 1884—1889
Reprinted 1894, 1899, 1901–2
Fourth edition, revised by G. C. Williamson, Litt.D., 5 *vols.*, 1903–4. *Vol. IV. reprinted* 1910, 1914, 1915, 1919, 1921 *and* 1926

X632743X

PRINTED IN GREAT BRITAIN BY RICHARD CLAY & SONS, LIMITED,
BUNGAY, SUFFOLK.

NOTE TO VOL. IV

CHIEF perhaps in importance in this volume are the new biographies of the great British painters, Reynolds, Romney, Raeburn, Rossetti, and Russell. The first President of the Academy has been undertaken by Mr. Algernon Graves, F.S.A., the leading authority of the day. The biography of Romney has been contributed by Mr. Roberts, who is now engaged upon a monograph on that artist. Raeburn has been fittingly given to the Scots critic, Mr. Caw, who has devoted special attention to the portraits of that master. Rossetti has naturally fallen to Mr. Marillier, his latest biographer, and Russell to the Editor, as the author of a monograph on the great painter in pastel.

A very striking article on Ruskin has been contributed by Mr. Frederic Harrison, who better than almost any other writer of the present day realizes the influence upon art exercised by "The Master," while another biography deserving special mention is the one on Titian by Mr. Herbert Cook, who has also written the biography of Previtali. Rembrandt and Rubens have fallen to Mr. Malcolm Bell, and the Editor calls attention to the exhaustive and carefully-classified lists of works, especially by Rembrandt, which that writer has provided.

Amongst the Italian Masters the curious and bewildering school of the Piazzas with Piazzetta and the Pitati, once known as the Bonifazio I., II., and III., have been under the charge of Miss Constance Jocelyn Ffoulkes; the work of Raphael has been treated in the light of recent research by Julia Cartwright (Mrs. Ady), and Mr. Selwyn Brinton has made a careful study of Pisano.

Some of the lesser-known men have been undertaken by Mr. R. H. Hobart Cust, and particular attention may be directed to his articles on Neroccio, Pacchiarotti, and Peruzzi.

Entirely new biographies based upon recent monographs also appear in this volume upon Tintoretto and Francia, and a very complete one of Guido, whose pictures are worthy of more attention than they receive at the present time, while with regard to Palma the Editor has been fortunate enough to enlist the services of Dr. Gronau, and so to secure the very latest discovered information respecting that noble painter.

The veteran Mr. Weale has, as in other volumes, taken the Flemish painters under his care, and the biographies of P. Nachtegaele, Neufchâtel, Nieulant, Oost (three), Orley (three), A. van Ouwater, A. van Overbeck, J. Prévost, Pourbus (three), P. Quast, A. Raguineau, J. Ramey, and Rijckaerts (three) are from his pen, while

he has also assisted in correcting the various Ravesteyn biographies. Dr. Martin of the Hague has been mainly responsible for these last-named articles, and also for those on Adriaen, Isack van Ostade, Paulus Potter, and Ruisdael.

The miniature painters have not been overlooked, and the three Robertsons, who have never before received their full measure of attention, are the subjects of special biographies by Miss Emily Robertson, the daughter of Andrew Robertson. New lives have been contributed of Isaac and of Peter Oliver, of Andrew and Nathaniel Plimer, of Nixon, Prieur, and many of the lesser-known painters in miniature and enamel.

As in previous volumes, Dr. Laing of Dundee has undertaken various members of the Scottish and allied Schools, writing the biographies of R. H. Nibbs, W. H. Overend, R. Nightingale, Walter H. Paton, P. W. Nicholson, A. W. Rattray, F. R. Pickersgill, W. P. Osborne, J. T. Ross, P. Peel, C. Pearson, and others, while the two artists named Arthur Perigal have been the subjects of special articles by Mrs. O'Reilly, the daughter of the younger painter.

Some attention has been directed to gifted amateurs such as Dr. Propert, art writers and critics as J. Hungerford Pollen and R. Redgrave, glass painters as Peckitt, Oliver, and Price, caricaturists as Rowlandson, medallists as Pistrucci and Pingo, flower painters as Marianne North and Maud Naftel, and artists who are specially known in connection with architecture and decoration, such as the members of the Pugin (three), Papworth (six), and Parry (six) families. Several of these new biographies have been written by members of the families concerned, or by experts who have devoted particular attention to the artists in question.

The Liverpool painters, F. C. Newcombe, J. W. Oakes, B. Ousey, H. C. Pidgeon, J. Pelham, J. Pennington, and G. Nicholson have been given into the care of Mr. Dibdin, who has been devoted for many years to the study of their paintings.

Mr. Martin Hardie of the South Kensington Art Library, beside helping very much with the minor painters in miniature, has contributed the lives of H. Ninham, W. Parrott, John Pettie, D. C. Read, T. M. Richardson, C. J. Richardson, and important articles on Puvis de Chavannes and T. Rowlandson.

Amongst other artists who have been the subject of particular biographies should be mentioned Geo. Pinwell by the Editor, F. H. Potter by Mr. J. Baillie, E. T. Parris by Mr. W. Roberts, S. W. Reynolds the engraver by Mr. Alfred Whitman of the Print Room, British Museum, Pater by Mr. Staley, Room and Roden by Mr. Chamberlain of the Birmingham Art Gallery, G. Piranesi by Mr. Oldmeadow, and also J. T. Nettleship and Sir Noel Paton.

American artists have not been overlooked, and biographies of T. Nast, J. Neagle, C. Pearson, W. Page, C. W. Peale, R. Peale, W. L. Picknell, and P. F. Rothermel may be taken as illustrative of the attention given to this section of the book.

Mr. Pinkerton is responsible for very many of the notices of foreign painters, and beside the many names that have been mentioned, there appear in the long roll of the rank and file the names of Paul J. Naftel, L. von Nagel, J. C. Nattes, C. G. Naumann, J. Navlet, V. Navlet, F. H. Nazon, B. Neher, L. Neubert, E. N. Neureuther, L.

Neustätter, E. J. Newell, R. H. Newell, Lady Newton, T. Nicholson, J. Nixon, R. Nixon, George Noble, Samuel Noble, F. Nodder, L. Norbury, B. Nordenberg, C. Norris, F. Nower, L. Nulck, G. Nuti, A. Obermüllner, John O'Connor, K. W. Oesterley, D. Ogborne, F. W. Oliphant, E. F. Otho, Carl Otto, C. A. Pabst, A. L. C. Pagnest, F. Palizzi, G. W. Palm, V. Palmaroli, J. E. Pannier, V. de Papeleu, E. M. Papermann, Camille Paris, H. P. Parker, A. Pasini, B. Pasini, L. Passini, Isidore Patrois, O. Patzig, A. Pauli, F. Paulsen, W. F. Pauwels, R. Peake, Sir R. Peake, J. L. Pearson, Carlo Pellegrini, J. C. L. L. Pellenc, L. G. Pelouse, L. F. Penet, O. Penguilly L'Haridon, C. O. de Penne, C. F. J. Pensée, D. Penther, A. Péquégnot, P. E. Péraire, S. R. Percy, A. G. Perez, A. von Perger, A. H. Perin, W. G. Peroff, C. Perrandeau, M. Perret, E. Perrin, E. Perséus, J. Peszka, P. F. Peters, J. B. Peyrol, K. G. Pfannschmidt, N. G. Philips, J. G. Philp, H. Picard, E. Pichio, P. A. Pichon, N. E. Pickenoy, George Pickering, H. P. Picou, K. von Pidoll, E. U. B. Piglhein, H. Pillati, C. H. Pille, J. Pilliard, F. Piloty, R. Pilsbury, A. Pincon, E. Pinel, E. H. T. Pingret, C. Pissarro, F. Pitner, P. Pittori, J. Plank, M. Pläschke, C. Plasencia, A. E. Plassan, H. Plathner, F. Plattner, O. Pletsch, H. Plüchart, F. Podesti, H. Pohle, L. Pomey, C. M. Popelin-Ducarre, C. A. Porcher, J. F. Portaels, W. Portmann, G. Postma, A. T. Potemont, L. J. Pott, H. Potuyl, H. Pranischnikoff, E. de Pratère, F. Preller, K. L. Preusser, J. W. Preyer, J. C. Püttner, L. Quarante, K. G. Quarnström, E. Quénedey, J. F. Quesnel, J. Quinaux, G. Raab, M. R. Radiguet, S. Radin, E. Raffort, D. Rahoult, P. A. Rajon, J. M. Ranftl, V. J. Ranvier, A. Rapin, P. E. le Rat, S. Rayner, J. Rebell, A. M. Rebonet-Alboy, K. Rechlin, R. and S. Redgrave, B. Reher, A. Reid, F. Reiff, B. Reinhold, A. Renan, E. Renouf, J. Resch, W. A. Reuter, J. H. Reve, A. T. Ribot, E. Richard, J. Richaud, Geo. Richmond, J. Richomme, A. Richter, M. W. Ridley, A. Rimmer, E. Riou, A. C. Risler, A. H. Rivey, H. P. Rivière, A. Robert, L. Robie, H. Robinson, O. G. de Rochebrune, K. Rochussen, H. Rodakowski, W. Roelofs, C. M. Roerbye, J. Roeting, K. Rohde, N. Rohde, H. H. Rolland de la Porte, Karl Rolle, A. Romako, A. G. Romberg, C. Ronot, F. Rops, — Rosemale, L. M. Rossetti, F. Rothbart, G. Rouget, M. von Rouvroy, C. Roux, L. P. Roux, D. H. Rozier, A. A. Rube, P. E. Rudell, J. Ruinart de Brimont, W. H. Rule, P. P. Rumpf, H. F. G. von Rustige.

In all there are more than three hundred and fifty new biographies in this volume, a far larger number than in any of the preceding volumes; while, in addition to these, many other biographies have been revised and amplified, and upwards of one thousand corrections and emendations have been introduced.

NOTICE

As confusion frequently arises in the alphabetical arrangement of biographical dictionaries owing to the arbitrary mode in which it has been customary to deal with such names as are preceded by an article or a preposition, or by both, it has been thought desirable in this work to adopt the grammatical principle sanctioned by the Belgian Academy in regard to the names of Flemish and French (or Walloon) origin, which are included in the 'Biographie Nationale.'

The arrangement therefore is according to the following plan:

I. Every artist having a surname is placed under that surname, cross-references being given from assumed names and sobriquets whenever needed.

Thus, *Correggio*	is entered under	*Allegri, Antonio.*
Pinturicchio	„	*Biagio, Bernardino.*
Sebastiano del Piombo	„	*Luciani, Sebastiano.*
Tintoretto	„	*Robusti, Jacopo.*

(*a*) When the prefix to a name is an article it remains annexed, because it is an integral part of the name; but when it is a preposition, it is disunited, because it indicates the place of origin or birth of the artist, or a territorial or seigneurial name. Thus, the French *Le* and *La*, and the equivalent Dutch and Flemish *De* are retained; while the French *de*, the Italian *da* and *di*, the German *von*, and the Dutch and Flemish *van* are rejected.

Thus, *Charles Le Brun*	is entered under	*Le Brun.*
Jan David De Heem	„	*De Heem.*
Jean François de Troy	„	*Troy.*
Heinrich Maria von Hess	„	*Hess.*
Isack van Ostade	„	*Ostade.*

(*b*) When the prefix is an article joined to or preceded by a preposition, as in the French *du*, *de la*, and *des*, the Italian *del*, *della*, *degli*, *dai*, *dagli*, and *dalle*, the Spanish *del* and *de la*, and the Dutch *van der*, *van de*, *van den*, and *ver* (a contraction for *van der*), it cannot be disunited from the proper name, because the particles together represent the genitive case of the article.

Thus, *Alphonse du Fresnoy*	is entered under	*Du Fresnoy.*
Laurent de La Hire	„	*De La Hire.*
Niccolò dell' Abbate	„	*Dell' Abbate.*
Girolamo dai Libri	„	*Dai Libri.*
Willem van de Velde	„	*Van de Velde.*

(*c*) English artists bearing foreign names are placed under the prefix, whether it be an article or a preposition.

Thus, *Peter De Wint* is entered under *De Wint.*

(*d*) Proper names with the prefix *St.* are placed as though the word *Saint* were written in full; and similarly, *M'* and *Mc* are arranged as *Mac.*

(*e*) Foreign compound names are arranged under the first name.

Thus, *Baptiste Aubry-Lecomte*	is entered under	*Aubry-Lecomte.*
Juan Cano de Arevalo	,,	*Cano de Arevalo.*

II. An artist having no surname is placed under the name of the place from which he is known, or failing that, under his own Christian name

Thus, *Andrea da Bologna*	is entered under	*Bologna.*
Andrea del Sarto	,,	*Andrea.*
Fra Bartolommeo	,,	*Bartolommeo.*

III. Anonymous artists known as the *Master of the Crab*, the *Master of the Die*, the *Master of the Rat-Trap*, will be found under the common title of *Master.*

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A

BIOGRAPHICAL DICTIONARY

OF

PAINTERS AND ENGRAVERS

NABHOLZ, JOHANN CHRISTOPH, a painter and engraver, born at Regensburg in 1752, died in 1796. He painted principally portraits, among them those of the Czarina Catherine II.; and of many of her nobility. Some of his portraits and other subjects he engraved himself.

NACHENIUS, JAN VAN, a native of the Hague, who painted about 1812. He was a pupil of Mathieu Terwesten. He lived first at Amsterdam, afterwards in the Dutch Indies, where he died.

NACHTEGAELE, PETER, 1450–70, held office in the Guild of St. Luke at Bruges in 1457–58, and 1461–63.

NACHTMANN, FRANZ XAVIER, painter and lithographer, was born at Bodenmais, in Lower Bavaria, in 1799. He studied in the Academy at Munich, and was employed in 1823 as flower and fruit painter at the Royal China Manufactory of that city. In 1827 he quitted this employment to devote himself to portraiture in water-colour and miniature, and the study of architectural perspective. His portraits of the royal family are finely executed, while among his perspective views may be mentioned, the 'Interior of the Court Church at Munich.' He signed his works *X.N.* Nachtmann died in 1846.

NADAT. See DATI, NATALE.

NADORP, FRANZ, a painter, etcher, and lithographer, also a sculptor and modeller, was born at Anholt, Rhenish-Prussia, in 1794. He began to learn painting under Bergler at Prague in 1814. Afterwards he spent some time at Dresden, Vienna, and Rome, where he died in 1876. Nadorp painted landscapes of large dimensions, as well as portraits and other subjects. Among them:

The Villa Raphael.
The Villa d'Este.
The Forum of Pompeii.
The Murder of King Edward's Children.
Dante.
Francesca da Rimini.

He also etched thirteen plates, among which is 'The Barberini Triton.'

NAECKE, GUSTAV HEINRICH, was born at Frauenstein in Saxony in 1786, and was instructed by Grasse, whom, however, he followed only in his colouring. After having lived at Rome for some years, he, in 1825, became a professor at the School of Art at Dresden, where he died in 1835. Among his paintings are:

St. Genovefa. 1816. (*The Grand Duke of Coburg.*)
St. Elizabeth. 1826. (*Naumburg Cathedral.*)
Christ and His Disciples. 1830.

NAEUWINCX, (or NAIWINCK,) HENDRIK. The birthplace of this Dutch painter and etcher is uncertain; but it was either Utrecht, or more probably Schoonhoven, and the date of his birth about 1619–20, as he was contemporary with Jan Asselyn, who was born in 1610, died in 1660, and painted figures and animals in landscapes by Naeuwincx; so that the pictures by him may have been confounded with those of Asselyn. Immerzeel quotes very high prices as having been paid for pictures by Naeuwincx, which consist of landscapes, towns, villages, &c. One in the style of Waterloo, in which sportsmen are introduced, is dated 1651. He is, however, more generally known by his drawings and etchings, in which the point is used with great delicacy. They are rare, and were published in two sets of eight each; of which Nagler gives a full description. The date of the death of Naeuwincx has not been ascertained.

NAFTEL, MAUD, a clever flower painter, daughter of Paul J. Naftel by his second wife. She was born in 1856, studied in the Slade School, and in Paris under Carolus Duran. She became associated with the Society of Painters in Water-Colours in 1887, but never attained to full membership. She died in London in 1890 after a very short illness. A book on 'Flowers and how to Paint them' was written by her and became a standard work on the subject.

NAFTEL, PAUL JACOB, a clever water-colour artist, a native of the Channel Islands, born at

Guernsey in 1817. Neither his father nor mother exhibited any talent in art, but from his earliest youth Naftel was fond of drawing and delighted in the use of brushes and colours. He began life in a commercial pursuit, but soon abandoned it in favour of art, earning his living by giving lessons in drawing and painting at various schools. After a few years of rigid economy and very laborious work he obtained the position of drawing-master at the chief college of his native island. In 1870 he left Guernsey and came to London, and there obtained considerable work in the teaching profession, becoming master in drawing and painting at many fashionable schools. This work he continued down to the time of his death, but gradually taught less and less as the demand for his own exquisite water-colours increased. He had joined the Old Water-Colour Society in 1856 while he was in Guernsey, first as an associate and then three years after as a member, and he exhibited from that time down to his death in the Galleries of that Society. Part of his life he lived at Chelsea, but he died near Feltham on September 13, 1891. He did a little book illustration, preparing the designs for two small volumes on the Channel Islands. His landscapes were of exquisite quality and very dainty refinement, most of them representing scenes in Italy, the Tyrol, Scotland, and England, whilst many of his works depicting the sea were from scenes in his own much-loved island home.

NAGEL, Jan, an unimportant Dutch painter of the 17th century. He was born at Haarlem. He imitated Cornelius Molenaer, and died at the Hague in 1602 (?).

NAGEL, Ludwig von, German painter; born March 29, 1836, at Weilheim (Upper Bavaria); was a pupil of W. Diez. He was fond of equestrian subjects, and indeed is best known for his spirited drawings of horses and of episodes in military manœuvres. He went through the Franco-German War of 1870. He became popular by his contributions to 'Fliegende Blätter,' and 'Münchener Blätter.' He died in September 1899.

NAGEL, Peter, a Flemish engraver, who flourished at Antwerp about 1569-84. He is said to have been a pupil of Philip Galle, and he engraved many subjects after Flemish masters. Among other prints he has left, 'The Seven Works of Mercy'; *after M. Heemskerk.*

NAGLI, Francesco, called Il Centino, an Italian painter of the 17th century. He was born at Cento, and was a pupil of Guercino. Most of his active life was passed at Rimini, where, in the Church of Santa Maria degli Angeli, his best work is to be found.

NAGTEGEL, Arnold, engraver. He worked in 1690, probably at Amsterdam. His name is affixed to prints in mezzotint, after portraits of Ishach Aboab Rabin and of the English surgeon, Thomas Sydenham.

NAHL, Johann August, one of a family of artists, mostly sculptors, established at Ausbach. He was born in 1752 at Channe, near Bern, on a property belonging to his father, who gave him his first instruction in art. As his taste inclined rather towards painting than to sculpture, he became a scholar of Tischbein at Cassel, then of Tannesch at Strasburg, of the landscape painter Bemmel, and of Handmann at Bern. At the age of twenty Nahl went to Paris, and studied Le Sueur so ardently as to assimilate his style. In 1774 Nahl proceeded to Rome, where he passed seven years in drawing from antiques, and copying the works of Raphael and Guido. He there painted his fine picture 'An Offering to Venus,' one of his richest and most highly-finished works. The illness of his father induced him, in 1781, to return to Cassel, where, shortly afterwards, his father died. Nahl did not remain long in that place, but went to England. There he remained fifteen months, and after visiting Holland, returned to his native place. In 1786 and 1787 he was again in Rome and Naples; and in 1792 returned to Cassel. There he became a professor in the Academy, and in 1815 'Professor of Painting.' He died at Cassel in 1825. Twice Nahl gained prizes given by Goethe for pictorial composition. In 1799-1800 by his 'Parting of Hector and Andromache,' and, in 1801, by his 'Hercules at the Court of Lycomedes.' Nahl's works include history, portraits, and landscapes. He also etched several mythological subjects.

NAIGEON, Jean, a French historical and portrait painter, and relative of the French philosopher, Jacques André Naigeon, who himself began life as an artist. Jean Naigeon was a scholar of Devosge, at the Dijon Academy, and of David. His principal pictures are, 'The infant Pyrrhus presented at the Court of Glaukias;' 'Æneas going to Battle;' 'Numa Pompilius consulting the Nymph Egeria;' two bas-reliefs in the gallery of the Luxembourg, being allegories (*en grisaille*) of the glory of Rubens and Le Sueur; the design for the Vignette engraved by Roger for the official documents of the Government of the French Republic. He also painted theatrical decorations, and portraits of distinguished persons of the time, among them Monge and Laplace. He was instrumental in saving many works of art from destruction in 1793, and was conservator of the Museum of the Luxembourg, and a member of the Legion of Honour. He was born at Beaune (Côte d'Or) in 1757, and died in 1832.

NAIGEON, Jean Guillaume Elzidor, a French historical and portrait painter, born in Paris in 1797. He studied under his father, Jean Naigeon, and also under David and Gros. He entered the 'École des Beaux Arts' in 1815, and having gained the second grand-prize in 1827, went to Italy. In 1832 he succeeded his father as curator of the Luxembourg Gallery. He died in Paris in 1867. Amongst his works are:

The Magdalen in the Desert. 1836.
The Adoration of the Shepherds. 1845.
Gleaners near Naples.
The Vintage at Amalfi.
Several Portraits. (*Versailles Gallery.*)

NAIN. See Le Nain.

NAISH, William, an English miniature painter of the 18th century. He was a native of Axbridge, Somersetshire, and practised in London. He exhibited at the Royal Academy from 1783 to 1800, in which year he died. His brother, John Naish, was also an artist.

NAIVEU See Neveu.

NÄKE, Gustav Heinrich, a German painter of history and portraits, who flourished between 1784 and 1834. Works:

Faust and Marguerite.
St. Elizabeth of Hungary distributing Alms.

NALDINI, Battista di Matteo, called Battista Degli Innocenti, was born at Florence in 1537, and spent the greater part of his youth with the superintendent of the Foundling Hospital,

He was first a scholar of Jacopo Carrucci, but afterwards studied under Angelo Bronzino. According to Baglione he visited Rome in the pontificate of Gregory XIII., where he painted several altar-pieces for the churches, and on his return to Florence he was engaged by Giorgio Vasari as his coadjutor in the works in which he was employed in the Palazzo Vecchio, where he was occupied fourteen years. His pictures of the Purification and Entombment in Santa Maria Novella, at Florence, are extolled by Borghini. Other works of his are the 'Pieta' over the tomb of Michelangelo, and Adorations 'of the Shepherds,' and 'of the Magi' in the Dresden Gallery. He was living in 1590. Zani supposes that he died about 1600.

NAMEUR, Louis de, a French historical painter, was born in 1629, and received into the Academy in 1665. None of his works can now be identified.

NANGIS, Geneviève. See under Regnault, Nic. Fr.

NANI, Jacopo, (or Giacomc,) an unimportant Italian painter, of the 18th century. He was employed at the Neapolitan Court, where he painted landscapes, flowers, and fruit. Lanzi says he was a scholar of Belvidere.

NANINI (Matteo). An obscure pupil of Carlo Cignani.

NANNI, Giovanni, (or Nani,) called Giovanni da Udine, Giov. de Nanis, and De Recamatori, of the Embriverero, was born at Udine on the 15th October, 1487, and having discovered an early disposition for art, by making drawings from the animals and birds killed in the chase by his father, Francesco Recamatore, he was sent to Venice, where he was placed under the tuition of Giorgione. The fame of Raphael had reached Venice, and inspired Nanni with an ardent desire to visit Rome. His protector, the patriarch Grimani, desirous of promoting his wishes, furnished him with letters of recommendation to Baldassare Castiglione, by whom he was introduced to Raphael, who admitted him into his school. He was there employed in painting the ornamental accessories. While he was in Raphael's studio the discovery was made of the remains of antiquity in the baths of Titus. Nanni was selected by Raphael to make designs from the beautiful grotesques on stucco, found in the different apartments. He not only succeeded in his commission to the entire satisfaction of his master, but discovered a process of compounding a stucco, which had the same appearance, and probably the same durability, as that used by the Romans. He was now employed by Raphael to execute the greatest part of the grotesques in the Loggie and Stanze of the Vatican, a commission he discharged so well as to link his name indissolubly with that of his master. The grotesques in the lower Loggia were entirely from the brush of Giovanni, but in 1867 they were much painted over by Mantovani. After the death of Raphael he was employed by Clement VII., in conjunction with Pierino del Vaga, to ornament that part of the Vatican called La Torre di Borgia, where they represented the Seven Planets; the emblematical figures were designed by del Vaga, but the grotesques and symbolical decorations were executed by Nanni. The festoons of the 'History of Psyche,' in the Farnesina Palace, were also by him, and he decorated the vestibule of the Villa Madama, now in ruins, and prepared the designs for the windows of the Laurentian Library. In 1527 he was compelled, by the sacking of Rome, to fly from that city, and he took refuge at Udine, where he was for some time employed. He was afterwards engaged at Florence, by the family of the Medici, in several considerable works. He returned to Rome in the pontificate of Pius IV., and there he died in 1564. He was buried in the Pantheon, near the tomb of his master Raphael.

NANNI, Girolamo, was a native of Rome, and flourished about the year 1642, during the pontificate of Sixtus V., by whom he was employed in several considerable works. He was generally known by the name of "poco e buono," from the following circumstance. Being of a very studious disposition, and rather slow in his operations, he was reproached for his tardiness by Giovanni da Modena, a contemporary artist, when he replied, "Faccio poco e buono;" and he bore that name ever afterwards. His works are to be seen in several of the public buildings of Rome. In the church of the Madonna dell' Animà there is an 'Annunciation;' and in San Bartolomeo dell' Isola, two subjects from the life of St. Bonaventura.

NANNUCCIO, or Nannoccio, was a Florentine painter, and a pupil of Andrea del Sarto; he flourished about 1540. He went to France with the Cardinal Tournon, and spent a large part of his life there.

NANTEUIL, Celestin Lebœuf, a French historical and genre painter and lithographer, born at Rome in 1813. He was brought to France when only two years old, and studied under J. M. Langlois and Ingres. In 1829 he entered the École des Beaux Arts, but was expelled for heading a student's disturbance. Much of his time was occupied in illustrating books by Victor Hugo, Dumas, and others, for which he made an immense number of drawings. He obtained medals in 1837 and 1848. In his later years he held the post of Director of the Dijon Academy. He died in 1873. Amongst his pictures are:

A Ray of Sunshine. 1848. (*Valenciennes Museum.*)
The Temptation. 1851. (*Havre Museum.*)
Souvenirs of the Past.
Scene from Don Quixote. (*Lille Museum.*)
Hunting-dogs reposing. (*Luxembourg, Paris.*)
The Fawn. (*The same.*)

His chief lithographs are:

The 'Bebedores'; *after Velazquez.*
The Studio of Velazquez; *after the same.*
The Toper; *after Teniers.*
Souvenirs.
Expectations.

NANTEUIL, Robert. This celebrated French engraver and draughtsman in crayons, was born at Rheims about 1623, according to the 'Mercure Galant' of December 1678, or in 1630 as stated by other authorities. There is an engraving by him dated 1645, and it was not the first he did. He was the son of a merchant, who gave him a classical education, but a decided inclination for the art of design induced him to adopt it as a profession. He was instructed in engraving by his brother-in-law, Nicolas Regnesson, whose sister he married in 1647, and then went to Paris, where he received further instruction from Abraham Boke and Phillippe de Champagne. He acquired considerable reputation as a maker of portraits in crayons, and his talent in that branch recommended him to the protection of Louis XIV., whose portrait he painted, and after this was appointed designer and engraver to the Royal cabinet, with a pension. In 1648 he

applied himself more to engraving in the style of C. Mellan and others, but in 1650 he adopted one infinitely superior, which in clearness and beauty of effect has never been surpassed. The portraits by him will ever hold a rank among the most admired productions of the art. Nanteuil died in Paris in December 1678, and it appears extraordinary that in so short a life, if he was born in 1630, he could accomplish so many plates in so finished a style. Mariette possessed two hundred and eighty prints by this artist. The following are among his most esteemed portraits:

Anne of Austria, Queen of France; *after Mignard.*
Several Portraits of Louis XIV.; *from his own designs, and after Mignard, and others.*
Louis, Dauphin; son of Louis XIV. 1677.
Louis Bourbon, Prince de Condé; *after his own design.* 1662.
Henri Jules de Bourbon, Duke d'Enghein; *after Mignard.* 1661.
Christina, Queen of Sweden; *after S. Bourdon.* 1654.
Louisa Maria, Queen of Poland; *after Juste.* 1653.
Charles Emmanuel, Duke of Savoy. 1668.
Charles, Duke of Lorraine. 1660.
Johann Friedrich, Duke of Brunswick Luneburg. 1674.
Charles II., Duke of Mantua. 1652.
Antonio Barberini, Cardinal, and Archbishop of Rheims. 1663.
Emanuel Théodore, Duke of Bouillon, Cardinal. 1670.
Leon le Bouthellier, Minister of State; *after Champaigne.* 1652.
Jules Mazarin, Cardinal. 1655.
Armand Jean du Plessis, Cardinal de Richelieu; *after Champaigne.*
Henri de la Tour d'Auvergne, Viscount Turenne. 1665. Fine.
Pompone de Bellièvre.
Two Plates; one *after P. de Champaigne;* dated 1653. The other, an oval, *after C. le Brun.* The latter is one of Nanteuil's best engravings.

Robert Nanteuil was also a poet, and the verses he addressed to Louis XIV., begging for more time to finish his portrait, are graceful.

NANTO. See Denanto.

NAPOLETANO, Il. See Angeli, Fil.

NAPOLI, Rosa da. See Roos, Jac.

NAPOLITANO, Simone. See Bologna.

NAPPI, Francesco, was born at Milan about 1573, and after studying for some time both there and at Venice, visited Rome during the pontificate of Urban VIII. He was employed for some of the public edifices at Rome; but his works do not rank above mediocrity. His best productions are, his pictures of the 'Resurrection' and the 'Assumption of the Virgin,' in the cloister of Santa Maria sopra Minerva; and the 'Annunciation' in the Monasterio dell' Umilità. He died in 1638.

NARCISO, José Antonio, a Spanish painter of the 18th century, no details of whose life are known.

NARCISSUS. See Persijn.

NARDI, Angelo, was born at Florence about 1601, and after studying the works of Paolo Veronese, visited Spain in the reign of Philip IV., whose court-painter he became in 1625, and whom he assisted with advice in the purchase of Italian paintings. He was a favourite of the Archbishop of Toledo, and executed for him seven altar-pieces for the Bernardin Nuns at Alcalá de Heneares, eleven for those at Jaen, and eight in the Atocha Church at Madrid. Nardi died at Madrid in 1660.

NARDINI, Tomaso, an Italian painter, was born at Ascoli about 1658. He painted figures in the perspectives of Collaceroni. He died in 1718.

NARDOIS, J. Galioth, a French painter of the 17th century. He is quoted in Nagler's 'Monogramisten,' where he is said to have painted in the style of Claude, and to have engraved some plates.

NARDUCCI, (or Narduck,) Giovanni, afterwards 'Fray Juan de la Miseria,' an Italian painter, was born in Molica about 1526. He acquired some knowledge of painting in the Schools of Naples, whence, being of a pious disposition, he made pilgrimages to all parts of Italy, and at last left his native country for the shrine of Santiago at Compostella. Proceeding afterwards to Madrid, he entered the school of Sanchez Coello, where his piety recommended him to the devout sister of Philip II. In 1560 he entered one of the reformed Carmelite convents at Pastraña. There he painted an 'Ecce Homo,' and two portraits of Santa Teresa de Jesus. It is doubtful whether any of his works still exist. He painted also portraits of St. Luis Beltran and of Fray Nicolas Factor, the artist, of Valencia. He closed a long life of devotion at Madrid in 1616.

NASELLI, Francesco, was born at Ferrara, and flourished about the year 1610. When young, he studied the works of the Carracci and Guercino, which he copied with surprising success, but afterwards devoted himself to the manner of his countryman Giuseppe Mazzola. He was employed for several of the churches in Ferrara. In the cathedral there is an altar-piece by him, representing the 'Nativity;' in the church of Santa Maria de Servi, a large picture of the 'Last Supper;' and in the church of Santa Francesca, the 'Assumption of the Virgin.' Naselli died at Ferrara about 1630.

NASH, Edward, an English miniature painter, born in 1778. He exhibited at the Academy from 1811 to 1820. In his later years he practised in India, sending his works home to be exhibited. He died in England in 1821.

NASH, Frederick, an English water-colour painter and draughtsman, born in 1782 at Lambeth. His instruction in art was due to Malton. His works first appeared at the Academy in 1800, and he occasionally exhibited there till 1847. In 1808 he was elected a member of the Water-Colour Society, where he exhibited with some intermissions till 1856. To show his facility and industry, it may be stated that his contributions to the latter Society amounted to nearly five hundred works. He was also draftsman to the Society of Antiquaries, and made several tours in France, Switzerland, Germany, &c. In 1834 he retired to Brighton, where he spent the remainder of his life, and died there in 1856. There are water-colour drawings by him of 'Tintern Abbey,' and the 'Versailles Fountains,' at the Kensington Museum. Amongst the works which he illustrated are:

'Views of St. George's Chapel, Windsor.' 1805.
'Twelve Views of the Antiquities of London.' 1810.
Ackerman's 'History of Westminster Abbey.'
'History of the University of Oxford.' 1814.
'Picturesque views of the City of Paris and its Environs. 1823.

NASH, Joseph, an English water-colour painter and draughtsman, born in 1808. He became a member of the old Water-Colour Society, where he first exhibited in 1835. His *forte* was the depiction of mediæval buildings and scenes. He published 'Architecture of the Middle Ages' (1838); 'Mansions of England in the Olden Time' (1839-49); and 'Views of Windsor Castle' (1848) He also contributed illustrations to Lawson's 'Scotia delineata' (1847); E. MacDermott's 'Merrie Days of England' (1859); and 'Old English

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LANDSCAPE WITH CASCADE

Ballads' (1864); and he drew on stone Sir D. Wilkie's 'Oriental Sketches.' At the Paris Exhibition of 1855 he exhibited six water-colour drawings, and was awarded an "honourable mention." He died at Bayswater in 1878.

NASINI, ANTONIO, a brother of Guiseppe Niccolò, by whom he was trained in art. He afterwards became a monk, and worked for the churches of Siena. He died in 1716.

NASINI, Cavaliere GIUSEPPE NICCOLÒ, was born at Siena, probably in 1664. His father, FRANCESCO NASINI, an artist little known, instructed him in the first rudiments of art; but he afterwards went to Rome, and became one of the ablest disciples of Ciro Ferri. By the recommendation of this master he was employed by the Grand Duke of Tuscany, to paint, from the designs of Pietro da Cortona, the 'Four Ages of Man,' in emblematical subjects, in the Palazzo Pitti at Florence. On his return to Rome he was commissioned to paint the ceiling of the Capella Bracciana, in the church de SS. Apostoli; and his picture of the 'Prophet Amos,' in the Basilico of St. John of Lateran. He died at Siena in 1736. Among his pictures are:

Foligno.	*Madonna del Pianto.*	S. Leonardo.
Rome.	*Chapel of S. Antonio.*	The Cupola.
Siena.	*Conventuale.*	Death, Judgment, Heaven, and Hell.

He etched a print of the Virgin and the Infants Jesus and St. John in a landscape, with Cherubs flying in the air, in the taste of Ciro Ferri, and also engraved in the manner of P. S. Bartoli.

NASINI, FRANCESCO, an obscure painter of Siena, who in the 17th century painted in fresco in the refectory of the Monasterio del Carmine of that city.

NASMYTH, ALEXANDER, a Scotch landscape painter, was born at Edinburgh in 1758. He went early to London, and was a pupil of Allan Ramsay. Afterwards he went to Rome, where he remained several years, and studied historical painting, landscape, and portraiture. On his return to Edinburgh, he commenced practice as a portrait painter, and had Robert Burns as one of his sitters. His portrait of the poet is now in the National Gallery of Scotland; a replica is in the National Portrait Gallery, London. He was a member of the original Society of Scottish Artists, and an Associate of the Royal Institution. His inclination, however, being towards landscape painting, he ultimately confined himself to that branch; but much of his time was occupied in teaching, in which he was very successful. He exhibited landscapes occasionally at the Royal Academy in London, from 1813 to 1826. In 1822 he published sixteen views of places described in the 'Waverley Novels.' He died at Edinburgh, April 10, 1840.

NASMYTH, PETER, commonly called by himself and others, PATRICK, was the son of Alexander Nasmyth, and was born at Edinburgh in 1787. He showed an early and decided predilection for landscape paintting; and his zeal in pursuit of his favourite art left him little opportunity of acquiring any other instruction. Early in life he injured his right hand, and learned to paint with his left, and owing to an illness he became deaf. At the age of twenty he went to London, and his productions became very popular, obtaining for him the designation of 'the English Hobbema,' which was about as well justified as such soubriquets usually are. He improved on the style of his father, and his pictures have less of the spotted chalky character which, from its having been followed by several other members of this clever family, is considered as a chief feature of "the Nasmyth school." In 1809 he first exhibited at the Royal Academy, and in 1824 he became one of the original members of the Society of British Artists. He often painted Scottish scenes, but the character of his landscapes is entirely English. His style was not sufficiently massive to represent properly the wild mountainous character and striking atmospheric peculiarities of Scotland. Light clouds, sunshine, smooth water, or small pattering brooks, meadows, gently rising grounds, and green trees, are the objects which his pencil was best qualified to represent. Nasmyth died at Lambeth, on the 17th of August, 1831, during a thunder-storm, which, at his own desire, he was raised in his bed to behold. His pictures are signed *Patk. Nasmyth.* Among Nasmyth's better works we may name:

London.	*Nat. Gall.*	Cottage in Hyde Park.
"	"	The Angler's Nook.
"	"	Landscape with a furzy common.
"	"	A Cascade.
"	"	A Country Road.
"	"	Landscape with River.
"	"	Lake Scene.
"	*South Kensington.*	Sir Philip Sydney's Oak, Penshurst.
"	"	Cottage by a Brook.
"	"	Rick-yard.

View of St. Albans.
Distant View of Edinburgh.
View of Windsor Castle.
A Hampshire Landscape.

NASOCCHIO, GIUSEPPE, a native of Bassano, who painted in the style of the quattrocentisti, but, according to Lanzi, left a picture dated 1529. Two more artists of this name, FRANCESCO and BARTOLOMMEO NASOCCHIO, were active in Bassano in the 16th century.

NASON, PIETER, painter, was born early in the 17th century at Amsterdam, or The Hague. He was a member of the Guild of Painters of the latter place, and in 1656 was one of the forty-seven members who established the 'Pictura' Society. From a MS. by Pieter Terwesten, it appears not improbable that Nason was a pupil of Jan van Ravensteyn; and it is believed that his name has been effaced from pictures since attributed to Mierevelt, Moreelse, and above all to Ravensteyn. It is certain that he painted the portrait of Prince Mauritz, Governor of the Brazils, engraved by Houbraken, and those of Charles the Second of England, engraved by C. Van Dalen and Sandrart, and of the Grand Elector. At Berlin there is a full-length portrait, dated 1667, of the latter, by Nason; also a fine picture of still life, representing gold, silver, and glass vessels, &c.; likewise a portrait by him signed and dated 1670. There are others at Copenhagen and at Rotterdam. The date of his death is not known, but his life was long. Redgravé gives the initial of his Christian name wrongly as R.

NAST, THOMAS, American caricaturist and black-and-white artist, was born at Landau in Bavaria on Sept. 27, 1840. He went to America with his parents at the age of six, and after very little instruction began his artistic career by supplying illustrations and caricatures to 'Frank Leslie's Illustrated Newspaper,' 'Harper's Weekly,'

and other periodicals. In 1860 he was sent to England by the 'New York Illustrated News' to illustrate the prize-fight between Heenan and Sayers. He then joined General Medici as artist-correspondent in the campaign conducted by Garibaldi in 1860, furnishing sketches for various English, French, and American papers. On his return to America he gained a high reputation as an artist during the Civil War, and became a cartoonist to 'Harper's Weekly.' As a political cartoonist he had wide influence, his work having an ingenious distortion and a subtlety that made him a dreaded opponent. His most trenchant campaign was his attack on Tammany Hall in New York. He illustrated a number of books, made designs for panoramas, and travelled on several lecturing tours. He also executed a number of oil-paintings, one of which, representing the departure of the 7th Regiment of New York for the war in 1861, is in the armoury of the regiment, of which at the time of his death Nast was a veteran member. In 1871 he supplied thirty-three illustrations to 'The Fight at Dame Europa's School,' published in London in 1871; and in 1873 illustrated a New York edition of the 'Pickwick Papers.' For some years before his death he was American Consul at Guayaquil in Ecuador. He died in January 1903. M. H.

NATALE. See SCHIAVONI.

NATALI, CARLO, called IL GUARDOLINO, was born at Cremona about the year 1590. He was first a disciple of Andrea Mainardi, but afterwards studied at Bologna, under Guido Reni. There are several of his works at Genoa and Cremona, where he also distinguished himself as an architect. One of his best works, as a painter, is a picture of 'St. Francesca Romagna,' in the church of San Gismondo at Cremona. He lived to above the age of ninety-three, for he was still alive in 1683.

NATALI, GIOVANNI BATTISTA, the son of Carlo Natali, was born at Cremona about the year 1630, and distinguished himself as a painter and engraver. After receiving some instruction from his father, he went to Rome, where he entered the school of Pietro da Cortona. On his return to Cremona, he painted several pictures for the churches, and established an academy in which he cultivated the principles of Cortona, though without many followers. In the church of the P. P. Predicatori, is a large picture by him, embellished with architecture, representing 'St. Patriarca burning the Books of the Heretics.' He died about the year 1700.

NATALI, GIUSEPPE, was the head of a family established at Casal Maggiore, in the Cremonese, many members of which were employed in architectural and decorative painting. Giuseppe was born in 1652, and died in 1722. His brothers FRANCESCO, PIETRO, and LORENZO worked with him. His son Giambattista died young, and Francesco's son of the same name, after being appointed court painter to the King of Naples, died before the middle of the 18th century. Giovanni Battista Zaist, who wrote the memoirs of the painters of Cremona, was a pupil of Giuseppe Natali.

NATALINO DA MURANO. See MURANO.

NATALIS, MICHAEL, was born at Liege in 1606 or 1609, and first instructed in engraving by his father, who was medallist to the Bishop, and by Carl de Mallery. He afterwards went to Paris and Rome, where he was introduced by Sandrart to Prince Giustiniani, for whom, in conjunction with Theodor Metham, Regnier Persyn, and others, he engraved the antique statues in his gallery. In 1653 he was court-engraver to the Elector Maximilian Heinrich at Cologne, and engraved in 1658 the portrait of the Emperor Leopold. He was still alive in 1670. He engraved a few portraits, which are among the best of his prints. We have, among others, the following by him:

PORTRAITS.

Josephus Justinianus Benedicti Filius; *Mich. Natalis fec.*
Jacob Catz, Pensionary of Holland, and Poet; *after du Bordieu.*
Eugène d'Alamond, Bishop of Ghent.
Maximilian Emanuel, Elector of Bavaria; *after J. Sandrart.*
Friedrich, Count of Merode.
Ernestine, Princess de Ligne; *after Van Dyck.*
The Marquis del Guasto, with his Mistress represented as Venus; *after Titian.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Raphael.*
The Virgin and Infant Jesus, with St. Joseph seated behind; *after Andrea del Sarto.*
The Holy Family; *after N. Poussin.* The first impressions are before the child was draped.
The Holy Family, with angels presenting flowers; *after S. Bourdon.*
The Virgin holding the Infant Christ, who is sleeping, with St. John by her side; *after the same.* The first impressions are before the bosom of the Virgin was covered.
The Assembly of the Carthusians; in four sheets; *after Bertholet Flemael.*
Mary washing the Feet of Christ; *after Rubens.*
The Last Supper; *after Diepenbeeck.*

NATHE, CHRISTOPH, a landscape painter and etcher, born at Niederberlau in Upper Lusatia in 1753. He studied under Oeser at Leipsic, and travelled in Silesia and Switzerland. Of his etchings may be mentioned a collection of forty-eight landscapes, heads, and portraits. He painted in oils and water-colours, and made drawings in sepia. Nathe died at Schadewalde, near Marklissa, in 1808.

NATKER, (or NOTKER,) a monk of St. Gall, who painted miniatures in the 10th century.

NATOIRE, CHARLES JOSEPH, painter and engraver, was born at Nimes in 1700. He was instructed by Louis Galloche and Lemoine. Having obtained, in 1721, the first prize for painting, by his picture of 'The mother of Samson offering a sacrifice to God,' which is the oldest of the competition pictures preserved in the Académie des Beaux Arts, he then went to Rome, where the Academy of Saint Luke, having proposed the subject of 'Moses delivering the Law to the Israelites,' he gained the first prize. In 1751 he became Director of the French Academy at Rome, and, after he had painted the dome of the church of Saint Louis des Français, was, in 1756, made a Knight of the Order of St. Michael. He retired in 1774, and died at Castel Gandolfo in 1777. His best works as a painter are 'St. Sebastian, with an Angel taking an Arrow from his body;' and the fresco paintings (now much damaged) in the chapel of Les Enfants trouvés, engraved by Desplaces, Fessard, and others. His works are signed *C. N.*, or with his full name. The Louvre possesses the three following works from his brush:

Venus demanding arms for Æneas from Vulcan.
The Three Graces.
Juno.

Portrait of La Duchesse de Chartres

From the painting by Nattier in the National Museum Stockholm.

[*The Louvre*

LES TROIS GRAÇES

He etched the following plates, but most of the impressions remaining of the 'Crucifixion' and the 'Four Seasons' have been finished with the burin:

The Crucifixion, with Mary Magdalene at the foot of the Cross.
The Adoration of the Magi.
The Martyrdom of St. Fereol.
Two, of the Sports of Children.
Spring and Winter; etched by *Natoire*, and finished with the burin by *P. Aveline*.

His sister, Mademoiselle NATOIRE, who went to Italy with him, worked in pastel.

NATTES, JOHN CLAUDE, an English water-colour painter, of the early tinted school, was born about 1765. He studied under Hugh Deane, and exhibited at the Royal Academy from 1782 to 1814. This very clever topographical draughtsman was an Irishman of vehement temper and wild enthusiasm. He was one of the earliest topographical painters whose works had any artistic merit beyond their accuracy, and he was able to invest the scenes which he represented with some distinct poetic charm. His works appear in many volumes depicting Scotland, Ireland, the West of England, and the northern parts of France, all of which were published by himself; but occasionally his work was commissioned by other writers to illustrate their productions, and in the 'Beauties of England and Wales' and the various volumes of the 'Keepsake' there are many of his drawings to be found. He was one of the founders of the Old Water-Colour Society and exhibited constantly in its Galleries and also at the Royal Academy, but in 1807 he was expelled from the Society of Painters in Water-Colours, having been convicted of attaching his name to certain drawings which were not his own work, and which it is said he had sent to the Gallery because his own works were not ready in time. He protested against the expulsion and insisted that the greater part of these drawings were his own work, and in this he was probably correct, but the members refused to accept his excuses. He continued, however, to exhibit at the Royal Academy up to 1814. He died at South Molton Street, London, in 1822. With his very latest breath he condemned the action of the Old Water-Colour Society, claiming that drawings done by his pupils, but finished by himself, were entitled to be called his work and to be shown in his name. For the support of this argument he was able to produce many famous examples from the works of the old masters. Among the illustrated works which he published are:

Scotia Depicta. 1804.
Hibernia Depicta. 1802.
Select views of Bath, Bristol, Malvern, &c. 1805.
Bath illustrated. 1806.

NATTIER, JEAN BAPTISTE, elder son of Jean Marc Nattier, the elder. He was a painter of history of small merit. Received into the Academy in 1712, he became involved in a disgraceful scandal, was committed to the Bastille, and there put an end to his own life in 1726.

NATTIER, JEAN MARC, commonly called MARC NATTIER, was born in Paris in 1642. He painted some excellent portraits, and was the father and first master of Jean Marc Nattier, the younger.

NATTIER, JEAN MARC, son of the last-named and of Marie Courtois, a distinguished miniaturist, was born in Paris in 1685. He was instructed by his father, and afterwards studied at the Academy, and in the Gallery of the Luxembourg. He distinguished himself as a portrait painter, in which capacity he was much employed. The drawings for the engravings from the pictures painted by Rubens for Marie de' Medici were by Nattier. About 1716 he accompanied M. Le Fort, the minister of Peter the Great, to Amsterdam, where the Czar then was. There he painted the Czar, several members of the Russian court, and a picture of the 'Battle of Pultawa.' He afterwards began, at the Hague, a portrait of the 'Empress Catherine,' which was never finished. In 1718, Nattier was received into the Paris Academy on the strength of a 'Perseus bringing the Medusa's head to the marriage feast of Phineus.' In 1720, having lost his accumulations through the schemes of Law, he resolved to confine himself to portraiture, which he practised with success for the rest of his life. He died in Paris in 1766. His life, by Madame Torgal, his daughter, has been published. Among his pictures we may also name:

Dresden.	*Gallery.*	Portrait of Marshal Saxe.
Nantes.	*Gallery.*	Portrait of the famous *danseuse*, M. A. Cuppi, called *La Carmargo.*
„	„	A Lady of Louis XV.'s Court (portrait).
Paris.	*Louvre.*	The Magdalen.

NAUDET, THOMAS CHARLES, a French landscape draughtsman, and pupil of Hubert Robert. He flourished between 1774 and 1810.

NAUDI, ANGELO, an obscure Italian of the 16th century, who imitated the style of Paolo Veronese, and was employed at the court of Philip IV.

NAUMANN, CARL GEORG, German painter; born Sept. 13, 1827, at Königsberg (Prussia); studied at the Academy there under Rosenberger and afterwards at Munich. He chose to establish himself at Königsberg; he painted cheerful genre pictures, many of which have been reproduced, such as 'Fasting Time,' 'The Postman,' 'Halt!' 'Alpine Roses,' &c. He died in December 1902.

NAUMANN, FRIEDRICH, was born at Blasewitz, near Dresden, in 1750, and studied five years under Casanova at the Academy there. He then went to Venice, and stayed seven years at Rome, where he was a disciple of Mengs. He studied principally the works of Raphael, Guido Reni, and Titian. The Margrave of Anspach appointed him his court-painter; and he was also a member of the Academy at Berlin. There is by him, besides 'The Hermit,' and 'The portrait of Mengs' (engraved by Cunego), an altar-piece in the Krerzkirche at Dresden. F. Naumann was alive in 1815.

NAUBORGO, MICHAEL, a Bolognese painter, who, it is believed, was a pupil of Guido Reni.

NAUINX, or NAVINX, a landscape painter, who lived at Hamburg in the 17th century, and who is often confounded with Naeuwincx or Nauwinck. He painted Alpine scenery in his larger works. In the smaller, more tranquil scenes somewhat in the style of Waterloo, but his colouring runs into a bluish green, or into grey. J. M. Weyer painted figures for him in good keeping with his landscapes. He died in Hamburg, but the date is uncertain.

NAVA, LUIS DE, a Spanish knight of Santiago, who practised art as an amateur about 1753, and was a member of the Seville Academy.

NAVARO, JUAN, a Spanish engraver, is stated by Strutt to have resided at Seville about the year 1598. He engraved several frontispieces for books.

NAVARRETE. See FERNANDEZ NAVARRETE.

NAVARRO, Francisco, a Spanish engraver, who executed the title-page and a large plate of arms, for a descriptive account of an auto-da-fé held at Madrid in 1632, and the title-page of a book called 'The Church Militant,' published by Fray Fernando Carmayo y Salgado in 1642. In the same year he engraved an architectural title-page with the effigies of Horace, Persius, and Juvenal arranged like saints in a retablo, for Don Diego Lopez's 'Dissertation' on the two latter satirists.

NAVARRO, Juan Jose, a Spanish admiral who practised painting and designing, was born in 1687. He executed some very clever pen-and-ink drawings in the style of Callot.

NAVARRO, Juan Simon, an historical and flower painter, lived at Madrid about the middle of the 17th century. A somewhat mediocre historical picture by him bears the date 1654, and represents the Virgin, of the size of life, employed in the workshop of Joseph, who is sawing a board, while the Infant Jesus is forming a cross in the midst of a group of angels. As a painter of flowers he holds a more respectable rank. In the convent of the Shod Carmelites at Madrid, are a 'Nativity' and an 'Epiphany' by him, which were formerly in the convent of the same order at Valdemoro.

NAVEZ, François Joseph, a Belgian historical, genre, and portrait painter, born at Charleroi in 1787. He first studied under Joseph François, and obtained several prizes at the Brussels and Ghent Academies. He was thus enabled to complete his studies in Paris under David, with whom, when exiled from France, he returned to Belgium. From 1817 to 1822 Navez was at Rome, and subsequently settled at Brussels. There his fame was already well established, and he was much employed. During many years he held a foremost position among Belgian artists, and was Director of the Brussels Academy. Many pupils passed through his studio, and honours were freely bestowed on him. He died at Brussels in 1869. Among his works are:

Amsterdam.	*Jesuits' Ch.*	Incredulity of St. Thomas.
"	"	The Holy Family.
"	"	The Marriage of the Virgin.
Brussels.	*Museum.*	Hagar and Ishmael in the Desert.
"	"	Athaliah and Joash.
"	"	The Judgment of Solomon.
"	"	The Rich Man before Christ.
"	*St. Gudule.*	The Assumption of the Virgin.
"	"	The Raising of Lazarus.
Haarlem.	*Gallery.*	Raising the Shunamite's Son.
"	"	The Meeting of Isaac and Rebecca.
Munich	*New Pinakothek.*	'Spinsters' of Fondi.

NAVLET, Joseph, French historical painter, was born at Chalons-sur-Marne, and studied under Abel de Pujol. Since 1848 he has exhibited at the Salon, his chief works being 'The Martyrdom of Joan of Arc' and 'The Defeat of Attila.' The war of 1870 supplied him with many subjects for his brush. He was also well known as a water-colour painter. He died in 1889 at the age of sixty-eight.

NAVLET, Victor, French painter and archæologist, died in 1886.

NAVOIS, J. S., who lived in the second half of the 17th century, was a painter of landscapes and marines in the manner of Bakhuisen. His paintings have often been confounded with the works of that master.

NAYS, —, was a Flemish landscape painter who lived towards the end of the 17th century. In some of his pictures, which are very numerous in Belgium but of small merit, the figures are painted by Nicolay.

NAZON, François Henri, French painter; born Dec. 25, 1821, at Réalmont (Tarn); was a pupil of Gleyre, and afterwards copied the manner of Corot. In 1870 he settled at Montauban. Among his best works are 'Lever de Soleil à Penne,' now in the Luxembourg, and 'Moulins du Tarn,' in the Montauban Museum. He died in May 1902.

NAZZARI, Bartolommeo, (or Nazari,) was born at or near Bergamo in 1699, and was first a scholar of Vittore Ghislandi and Angelo Trevisano at Venice. Afterwards he studied at Rome under Francesco Trevisani, and then settled at Venice. He was a painter of history and portraits, but particularly excelled in the latter, in which he was much employed at the different courts in Germany. One of the most esteemed of his historical pictures is a 'Holy Family, with St. Anne,' at Pontremoli. He died at Venice or Milan in 1758. He etched the portrait of F. M. Molza, at Modena. Bartolozzi and A. Faldoni have engraved after him.

NEAGLE, John, an English line engraver, born in London about 1760. Amongst his plates are:

The Royal Procession to St. Paul's. 1789.
Several plates for the Shakespeare Gallery; *after Wheatley and Smirke.*
The illustrations to Murphy's 'Arabic Antiquities of Spain.' 1816.

NEAGLE, John, a self-taught American artist who became a very clever portrait painter. He was apprenticed to a coach-builder of Philadelphia when quite a lad, having been born in that city in 1799. When nineteen years of age he was able to relinquish the work to which he had been set, and devote his time to training in the higher branches of the profession, and eventually settled down in New Orleans, where he speedily became well known and very popular. He married a daughter of the artist Sully, and from his father-in-law received much assistance and tuition. When he left New Orleans he returned to his native town, and there he spent the rest of his life, and in that city are to be found his most notable works, portraits of Washington, Carey, and Clay. Other portraits by Neagle can be found at Boston, New Orleans, Pittsburg, and New York. He died in 1865.

NEAL, Elizabeth, a still-life painter of the 18th century. It is said that she lived in Holland, and painted flowers which rivalled those by Seghers. None of her works, however, can be identified.

NEALE, John Preston, a very eminent English architectural designer and engraver, was born in 1771. His father is believed to have been a painter of insects. He himself began his career as a clerk in the Post Office, but he soon left clerical work for topographical draughtsmanship. He painted a few works in oil, but his favourite method was to draw with the pen and finish with washes of water-colour. In 1818 he published the first portion of the 'History and Antiquities of the Abbey church at Westminster,' and in 1823 the second part, forming together two volumes royal quarto, containing sixty-one beautiful engravings. The literary part, consisting of notices and Biographical Memoirs of the Abbots and Deans of that foundation, was written by E. W. Brayley. Together with the

second portion of this work, he published six volumes, royal quarto, of 'The Seats of Noblemen and Gentlemen of England, Wales, Scotland, and Ireland;' and in 1829 a second series in five vols., containing, in the whole, seven hundred and thirty-seven plates. The labour of producing two such important works in the period would have been sufficient employment for the most industrious designer; but Neale was indefatigable. During the years 1824 and 1825 he published, in conjunction with Le Keux, 'Views of the most interesting Collegiate and Parochial Churches of Great Britain, including Screens, Fonts, Monuments, &c., with historical and architectural descriptions,' containing ninety-eight plates, in which the talents of both artists appear to the greatest advantage. He was a frequent exhibitor between 1797 and 1844. In the earlier part of his artistic career he painted many architectural subjects in oil, with views of their several localities, in which he exhibited the feeling and power of a true landscape painter. A larger number of his works were, however, in water-colours, and in 1817 and 1818 he exhibited at the Water-colour Society. But the success that attended his publications induced him to abandon the palette altogether, and devote his energies and skill to a class of work in which he particularly delighted, and in which, for a long time, he stood unrivalled. Many detached pieces were designed and executed by him for the embellishment of other publications. He died near Ipswich in 1847.

NEALE, Thomas, was an English engraver, who flourished about the year 1650. He is supposed to have been a disciple of Hollar. He engraved after him twenty-four subjects from Holbein's 'Dance of Death,' the first of which is marked, *Paris*, 1657. He signed his prints with his name in full, or with the letters *T. N.* He etched several plates of birds after Barlow; these were executed at Paris in 1659. It is very probable, too, that he engraved some of the plates for the eighth edition of Ogilby's 'Æsop.'

NEALKES, one of the later painters of ancient Greece, lived probably at Sicyon about 252 B.C. He is regarded as the principal representative of the later Sicyonian school. He is said to have possessed a lively genius, and an accurate judgment. Being engaged to paint a picture of a combat between the Persians and Egyptians on the Nile, and being apprehensive that the river might be mistaken for the sea, he introduced a mule drinking on the border of the Nile, and a crocodile ready to attack it, thus rendering the scene of the action quite unmistakable!

NEAPOLI, Francisco, a Spanish historical painter, was born at Madrid in the 15th century, and is supposed, from the style of his works, to have been a scholar of Leonardo de Vinci. In conjunction with Pablo de Aregio, it is said that he painted the doors that enclose the great altar of the cathedral of Valencia. They represent scenes from the life of the Virgin Mary. This work was finished in 1506, and for it the artists received 3000 ducats. Neapoli was the founder of the Valencian school.

NEBBIA, Cesare, was born at Orvieto about the year 1536, and was the ablest scholar of Girolamo Muziano, whose style he adopted, and whom he assisted in the works he executed for Gregory XIII., in the Vatican and the Capella Gregoriana. He was himself employed by Gregory's successor, Sixtus V., in superintending the works undertaken by order of that pontiff in the palaces of St. John Lateran and Monte Cavallo, in the library of the Vatican, and at the Scala Santa, in which he was assisted by Giovanni Guerra da Modena. He painted several pictures for the churches in Rome, of which the most important are the 'Resurrection,' in San Giacomo degli Spagnuoli; some subjects from the life of the Virgin, painted in fresco, in the Capella Borghese, in Santa Maria Maggiore; and the 'Crowning of the Virgin,' in Santa Maria de' Monti. He died at Rome about the year 1614.

NEBEA, Galeotto, the author of two altar-pieces in the church of S. Brigida, at Genoa. He was a native of Castellaccio, near Alessandria, and the two pictures in question are dated respectively 1481 and 1484.

NEBOT, B., painted the portrait of Captain Thomas Coram, the founder of the Foundling Hospital, which was in the possession of D. Nesbit, and engraved by Brooke in 1751.

NECK, Jan van, was born at Naarden in 1636. He was the son of a physician, who destined him for his own profession, but yielded to the marked disposition his son evinced for art, and placed him under the tuition of Jacob de Backer, whose style he followed with great success. Houbraken speaks of his talents as an historical painter in the most flattering terms, and particularly commends a picture by him representing the 'Presentation in the Temple,' in the French church at Amsterdam. He was still more successful in painting fabulous subjects, and was also an eminent portrait painter. He resided chiefly at Amsterdam, where he died in 1714. The following works by him have been engraved:

Alpheus and Arethusa; *by A. Blooteling.*
The Bath of Diana; *by the same.*
The portrait of the theologian, Groeuweyen; *by C. Hagens.*

NECKER. See De Necker.

NEDEK, Pieter, born at Amsterdam in 1616, was a scholar of P. Lastman, and a painter of history, portraits, and landscapes. He died in 1678.

NÉE, Denis, a French engraver, was born in Paris about the year 1732, and died in 1818. He was a pupil of J. P. le Bas, has engraved several plates in the style of that artist, and first brought himself into notice by a new edition of the 'Recueil des Peintures antiques' of Caylus and Mariette. Among others, he executed several vignettes for Ovid's Metamorphoses, published in Paris, and engraved several landscapes after A. Van de Velde and other Dutch masters. In conjunction with Masquelier he engraved 'Les Tableaux pittoresques de la Suisse' and 'Le Voyage pittoresque de la France.' He left some fifty-two plates, including the following:

The Massacre of St. Bartholomew; *after Gravelot.*
Three Views in Martinique; *after the Chevalier d' Epernay.*
Benjamin Franklin; *after Charmontel.*
A View of the City of Lyons; *after Lallemand.*
The Environs of Frascati; *after the same.*
A View of Tivoli; *after the same.*

NEEFFS, (misspelt Neefs, Neef, and Nefs,) Jacobus. This Flemish engraver, a member of a large family of artists, was born early in the 17th century. He was probably the grandson of the elder Pieter Neeffs, the painter, and distinguished himself by the plates he engraved after Rubens, Van Dyck, and the other celebrated painters of the Flemish school. His works, which are dated

from 1632 to 1645, are principally executed with the burin. The year of his death is not known. The following are some of his best plates:

PORTRAITS.

Gaspar Nennius, Bishop of Antwerp; *after Gerard Segers.*
Gio. Tollenario, Jesuit; *after P. Fruytiers.*
Frans Snyders, Painter; *after Van Dyck.*
Anthonis de Tassis, Canon of Antwerp; *after the same.*
The Marchioness of Barlemont, Countess d'Egmont; *after the same.*
Josse de Hertoghe; *after the same.*
Martin Ryckaert, Painter; *after the same.*

SUBJECTS AFTER VARIOUS MASTERS.

The Fall of the Angels; *after Rubens.*
The Meeting of Abraham and Melchizedek; *after the same.*
The Crucifixion, with the Virgin and St. John; *after the same.*
St. Augustine; *after the same.*
The Martyrdom of St. Thomas; *after the same.*
The Judgment of Paris, and the Triumph of Galatea, called the Ewer of Charles I.; *after the same;* scarce.
Christ and the Six Penitents; *after Gerard Segers.*
Job and his Wife; *after the same.*
The Martyrdom of St. Lievin; *after the same.*
Christ appearing to Magdalene; *after the same.*
Christ brought before Pilate; *after J. Jordaens.*
The Satyr, with the Peasant blowing Hot and Cold; *after the same.*
St. Roch interceding for the Persons attacked by the Plague; *after Erasmus Quellinus.*

NEEFFS, Pieter, the elder, was born at Antwerp in 1577 or 1578. He was the scholar of Hendrik van Steenwyck the elder. He painted the interiors of the churches in Antwerp and its neighbourhood, often introducing candle-light effects. His mechanical skill was great, but his hand was heavier than that of Steenwyck, and his colour less pleasing. The figures in his pictures were painted by F. Francken, Van Thulden, Teniers, and Velvet Breughel. Neeffs died between 1657 and 1661. Many of his best pictures are in England, but the museums of Paris, Amsterdam, Rotterdam, Brunswick, Cassel, Munich, Geneva, Vienna, and St. Petersburg are also rich in his works.

NEEFFS, Pieter, the younger, the son and scholar of Pieter Neeffs the elder, was born at Antwerp in 1601, and died after 1675. He painted similar subjects to those of his father, but they are greatly inferior, both in the neatness of the finishing and the correctness of the perspective. Several of his paintings are in the possession of the Marquis of Hertford, and others at the Hague, in the Vienna Academy, and the Liechtenstein Gallery.

NEEL, Scheelen. See Molenaer, Corn.

NEELE, Samuel John, an English engraver, who was born in 1758, and died in 1824. His employment was principally illustrating antiquarian works and engraving maps; but he contrived to do well for himself in a pecuniary sense.

NEER. See Van der Neer.

NEES. See Nes.

NEESSA, Alonzo de, a Spanish painter born in the neighbourhood of Madrid in 1628. There are pictures by him in the Monastery of the Observants in that city. He died in 1668.

NEFF, Timotheus Carl von, a Russian painter, born in 1805 at Korkulla, in Esthonia. He studied at Dresden under Hartmann, and at Rome. In 1826 he returned to Russia and settled at St. Petersburg. He became court painter in 1832, and in 1839 a member of the Academy, in which he was appointed professor in 1865. From 1842 he was much employed on the decorations of St. Isaac's Cathedral, and his picture of the patron saint there is one of his best works. Many members of the Imperial family sat to him for their portraits. He died at St. Petersburg in 1877. Some of his works recall those of Leopold Robert. At the Hermitage there are the following by him:

La Baigneuse. 1858.
Two Girls in a Grotto. 1859.

NEGKER (Necker). See De Necker.

NEGRE, Matthieu van, was an historical and architectural painter, who lived about 1620 or 1630. In the cathedral of Tournay there is a 'Holy Family' by him, with a glory of angels, dated 1623. Descamps mentions him, but there are no particulars of his life.

NEGRE, Nicholas van, an excellent Flemish portrait painter; perhaps the son of Matthieu. He flourished about 1645. Snyderhoef engraved his portrait of Salmasius in 1641; C. van Dalen that of Spanheim in 1644; and there are other plates after his work.

NEGRI, Gianfrancesco, also called Francesco de' Ritratti, from the excellence of his portraits, was born at Bologna in 1593. He was instructed by Odoardo Fialetti at Venice, and was the founder of an academy of arts, called Degl' Indomiti, in his own house. He was also a poet, translated parts of Tasso's works into the Bolognese dialect, and wrote other books. His eldest son Pietro Negri painted in the style of his instructor Zanchi. There is by him in the Gallery at Dresden, 'The Death of the Empress Agrippina in the presence of Nero.' He died at Bologna in 1659. His son Bianco, who was a Canon of St. Petronio, and an author, also painted.

NEGRI, Pier Martire, was a native of Cremona, and flourished about the year 1600. According to Zaist, he was a disciple of Giovanni Battista Trotti, and distinguished himself as a painter of history and portraits. He afterwards studied at Rome, and was received into the Academy of St. Luke. Pictures by him exist at Cremona and Pavia.

NEGRON, Lucian Carlos de, a Spanish genre painter, who flourished about 1660. He was one of the founders of the Seville Academy.

NEGRONE, (or NIGRONE,) Pietro, a native of Calabria, was born about the year 1500. According to Dominici, he was a disciple of Giovanni Antonio d'Amato, and also studied under Marco Calabrese. At Naples, in the church of Santa Maria Donna Romata, are two pictures by him, representing the 'Adoration of the Magi,' and the 'Scourging of Christ,' painted in the year 1541; also in the church of Santa Agnello a picture representing the Virgin Mary and Infant Christ in the clouds, with a glory of angels, and below St. Catharine, St. Jerome, and St. Onofrio. Negrone died in 1565. He was sometimes called 'Il giovane Zingaro,' the young gipsy.

NEGRONI. See Neroni.

NEGROPONTE, Fra Antonio, an early Venetian, and contemporary with Jacobello del Fiore. In the church of San Francesco della Vigna, Venice, there is a colossal 'Virgin in adoration' by him which is inscribed "Frater Antonius da Negropoñ pinxit," so that Boschini and Sansovino are mistaken in calling him Fra Francesco. To Fra Antonio Crowe and Cavalcaselle also ascribe tenta-

tively a 'Madonna' at Legnano, in the oratory of the Disciplina.

NEHER, Bernard, historical painter, was born at Biberach, Würtemburg, in 1806. After some early instruction in his native place, he studied at Stuttgart under Dannecker, and at Munich under Cornelius, and showed so much talent in his early essays that he was relieved from military service, and granted a government pension for further study in Italy. He stayed four years at Rome, and while there painted (1831) his 'Raising of the Widow's Son,' now in the Stuttgart Gallery. On his return to Munich he was commissioned to paint a fresco on a large scale over the restored 'Isarthor,' representing the entry of Ludwig of Bavaria after the battle of Ampfing. He was afterwards engaged on decorative paintings at the Court of Weimar, and designed a number of cartoons for glass-painting. In 1841 he became Director of the Leipsic Academy, and in 1854 Director of the Art School of Stuttgart. He died in 1886. His 'Descent from the Cross' is in the Stuttgart Gallery.

NEHER, Joseph, a decorative painter, born at Buchan in Wurtemburg in 1788. He painted at Stuttgart, and must not be confounded with an artist of the same name, the father of Michael Neher.

NEHER, Michael, was born at Munich in 1798, and the son of Joseph Neher, a citizen and painter of that city, but of a family from Biberach. Michael received a classical education, and was instructed in the rudiments of painting by Mitterer, and in 1813 entered the Academy at Munich. From 1816 to 1818 he studied under Matthias Klotz, and was then employed by Angelo Quaglio in his theatrical work. After having worked for some time as scene-painter at the Court Theatre, he went to Trent, Milan, and Trieste, and painted portraits. In 1819 he was encouraged by Hieronymus Hess, at Rome, to devote himself to genre painting. On his return to Munich in 1823 he became Conservator of the Art Union. In 1839 he painted several saloons in the Hohenschwangen Schloss, after sketches of Schwind, Gasner, and Schwanthaler. He, however, in 1837 devoted himself entirely to architectural painting, and travelled for improvement on the Rhine, and in Belgium. He was received an honorary member of the Academy at Munich in 1876, and died there in the same year. His best performances are the following views:

The Cathedral of Magdeburg.
The Minster at Fribourg.
The Town-hall and St. Peter's Church at Löwen.
The Cathedrals at Frankfort, Prague, and Mechlin.

NEHRLICH. See Nerly.

NEIDLINGER, (or Neydlinger,) Michael, a painter of Nürnberg, and a pupil of G. Strauch, and at Amsterdam of J. de Backer. He went into Italy and lived long at Venice, where he painted for the Monasterio di Santa Anna 'The Apparition of Jan Lorenzo Giustiniani;' and there are other pictures by him in that city. Neidlinger died at Venice in 1700.

NEIJN. See De Neyn.

NEIJTS, Gillis. See Neyts.

NELLI, Niccolò, was a native of Venice, and flourished about the middle or latter half of the 16th century. From the style of his engraving he is supposed to have been a disciple of Marco da Ravenna. He engraved an architectural frontispiece, with figures, for a book of plans and views of cities and fortresses, published in 1568 (it is inscribed *Nicolo Nelli Veneziano f.*), also other subjects and portraits.

NELLI, Ottaviano di Martino, (or De Martis,) was the son of Martino Nelli of Gubbio, and flourished at the commencement of the 15th century. In the church of Santa Maria Nuova at Gubbio is preserved under glass a fresco representing the Madonna and Saints, which is signed and dated M.C.C.C.CIII., Morelli says IV., and has been chromolithographed and published by the Arundel Society. He also worked for Gian Galeazzo, Duke of Milan, at Perugia in 1403-4, and moved to Urbino in 1420; his death took place between 1445 and 1450. The chapel of the Palace of Corrado de' Trinci, now called the Palazzo del Governo, was decorated by him in 1424, and the work can still be seen at Foligno.

NELLI, Pietro, was born at Massa in 1672, and was instructed by Morandi, whose style he imitated in his paintings for several churches at Rome. He was alive in 1730, and distinguished himself greatly as a painter of portraits, among which are:

Cardinal Lodovico Pico (*engraved by Frey*).
Andrea Giuseppe Rossi (*engraved by Billy*).
Bishop Giovanni Francesco Tenderini (*engraved by Giovanni Rossi*).

NELLI, Suor Plautilla, a lady of a noble family, was born at Florence in 1523, and probably instructed by Fra Paolino of Pistoja. She became in 1537 an inmate, and afterwards prioress, of the Dominican convent of St. Catherine at Florence, and painted for their church a 'Descent from the Cross,' which is said to have been from a design by Andrea del Sarto, and is probably the same as that now to be seen at the Florence Academy; also a picture of the 'Adoration of the Magi.' In Vasari's time a large collection of drawings by Fra Bartolommeo was in her possession, and at Dresden is a drawing by her of 'St. Anthony tempted by a beautiful woman,' which appears to be an imitation of the Frate's work. She died in 1588. There are by her:

Berlin. *Mag. of Mus.* A painting of 1524.
Florence. *Academy.* A Descent from the Cross.
„ *S. M. Novella.* A Last Supper.

NELLO de DINO, an unimportant Tuscan painter of the 14th century. He was a friend of Buffalmacco.

NELLO di Giovanni FALCONE, Bernardo, a painter of the 14th century, who is known by report only, as no authentic work by him is in existence. He studied under Orcagna, and painted much in Pisa, in the cathedral and in the Campo Santo, where there is a fresco said, by some, to be by him. Lanzi says he is supposed to be the same artist as Nello di Vanni.

NENCI, Francesco, was born about 1782, and studied at the Academy at Florence. He at first painted portraits, but abandoned that branch of art for historical painting. His chief performance is at Florence in the Villa Poggio, and represents the 'Assumption of the Virgin.' In 1821 he made a series of designs for Dante's 'Divina Commedia.' He was for a time director of the Academy at Siena.

NEPVEU, Laurens Theodor, was born at Utrecht in 1782. He was a politician, and only practised painting as an amateur. His master in art was B. van Straaten. Nepveu died in 1839.

NERANUS, A., painter, flourished about the middle of the 17th century, and imitated the manner of Rembrandt. In Cardinal Fesch's collection there was a picture by him representing 'Pilate washing his hands.'

NERENZ, WILHELM, genre painter, was born at Berlin in 1804, first studied under Wilhelm von Schadow, until the removal of the latter to Düsseldorf. In the next year he was employed as picture-restorer in the Royal Museum, but in 1833 followed his master, von Schadow, to Düsseldorf, where he remained three years. He then returned to Berlin, where he resided for the remainder of his life, with the exception of a short time in Dresden and Italy. He died at Berlin in 1871. Of his works may be mentioned:

Berlin. *Nat. Gallery.* At the Armourer's. 1840.
The Goldsmith's Daughter (*from Uhland*).
Kathchen von Heilbronn (*from Kleist*).
The end of the *Wanderjähre*.

NERI, GIOVANNI, called NERI DEGLI UCCELLI, a Bolognese artist, celebrated for his paintings in miniature of animals, birds, and fishes. Ulysses Aldrovandi had seven books full of his works. He died in the year 1575.

NERI, PAOLO DEL MAESTRO. See PAOLO.

NERI DI BICCI. See BICCI.

NERITO, JACOPO DI, lived early in the 14th century. He was probably born at Padua, and a pupil of Gentile da Fabriano. According to Rossetti, he painted a 'St. Michael and Lucifer' of gigantic proportions, once in the church of San Michele, Padua. In the Communal Gallery of that city there are some panels by him. No dates can be given of his birth or death.

NERONI, BARTOLOMMEO, or NEGRONI, called Maestro RICCIO, was a native of Siena, and flourished from 1550 to 1573. He was a pupil, and afterwards son-in-law and assistant, of Bazzi (Sodoma). He painted history, but was more celebrated for his perspective and architectural views. At the Osservanti at Siena is a Crucifixion, with a great number of figures; and in the church of the Derelitte, a 'Descent from the Cross,' which is painted entirely in the style of his master. Two large paintings by him in the Academy of that city are Florentine in style. He was also distinguished as a sculptor, architect, and painter of scenery. One of his scenes has been engraved by Andreani.

NEROCCIO DI BARTOLOMMEO DI BENEDETTO LANDI was equally celebrated both as sculptor and painter. He belonged to the noble family of Landi, who are described as of Poggio Malevolti, to distinguish them from the family of Landi Sberghieri. He was born in 1447, and died in 1500. He was twice married: first, to Elizabetta, daughter of Antonio Cigalini, who died in 1483; and secondly, in 1493, to Lucrezia, daughter of Antonio Paltoni, who bore him several sons, one at least of whom was a painter like his father. He was a contemporary of Francesco di Giorgio, and probably a pupil of Lorenzo di Pietro (Vecchietta). Like both those artists, he left behind him works in both mediums of surpassing loveliness, and is one of the greatest and most typical of the Sienese artists of the 15th century. Mr. Berenson, in 'The Central Italian Painters of the Renaissance,' says of him: "He was Simone (Martini) come to life again. Simone's singing line, Simone's endlessly refined feeling for beauty, Simone's charm and grace—you lose but little of them in Neroccio's panels, and you get what to most of us counts more, ideals and emotions more akin to our own, with quicker suggestions of freshness and joy." There are many records extant of commissions given to him for statues and monuments still existing in Siena, the most celebrated of which are a St. Catherine of Alexandria in the chapel of St. Giovanni in the Duomo; the tomb of Tommaso del Testa Piccolomini in the same place, and a wooden effigy of St. Catherine of Siena in the Oratory of that Saint in Fontebranda. In 1483 he designed the fine figure of the 'Hellespontine Sibyl' for the cathedral pavement. His pictures are rarely to be found outside Siena, but the Academy there contains some beautiful examples. The collection in the Palazzo Saracini in Siena boasts of two good 'Madonnas with Saints' by him, and a particularly charming 'Virgin and Child with SS. Michael and John the Baptist' is in the upper sacristy of the Confraternità della SS. Trinità in the same city. We gather from documents dealing with commissions for work given him that he died at some date between 1488–1502, but the exact year of his death is not known. Among his pupils were Giovanni Battista di Bartolommeo Alberti, Giovanni di Tedaldo, Leonardo di Ser Ambrogio de' Maestrelli (called Mescolino), Taldi di Vittore, and Achille di Pietro di Paolo del Crogio.

Bergamo.	*Galleria Morelli*, 47.	Madonna.
Berlin.	63A.	Madonna and Saints.
Florence.	*Uffizi*, 1304.	Predella. Episodes from the Life of St. Benedict.
Frankfort-on-Main.	*Städel Institute*, 4.	Madonna and two Saints.
"	" 5A.	Madonna with SS. Catherine and Sebastian.
London. *Mr. C. Butler.*		Madonna.
Meiningen.		Holy Family.
Newhaven, U.S.A. *Jarvis Collection*, 65.		Annunciation.
Paris. *M. G. Dreyfus*, 65.		Claudia.
" *M. Martin Le Roy.*		Tobias and the Angel.
Siena.	*Sala VI.* 8.	Madonna with six Saints. 1492.
"	" 11.	Madonna with SS. Bernardino and Jerome.
"	" 13.	Madonna with SS. Catherine and Bernardino.
"	" 14.	Madonna with SS. Catherine and Jerome.
"	" 19.	Triptych. 1479.
"	" 22.	Madonna with two Saints.
"	*Sala VII.* 2.	Cassone. Triumph of David.
"	" 8.	Fragment of an Annunciation.
"	*Archivio.*	Book cover: Madonna protecting Siena. 1480.
"	*Palazzo Saracini.*	Madonna with St. Catherine and the Magdalen.
"	"	Madonna with Baptist and the Magdalen.
"	*Confraternità delld SS. Trinità. (Sacristy upstairs.)*	Madonna with St. Michael and the Baptist.
"	*Duomo Pavement. (From design.)*	Hellespontine Sibyl. 1483.

R. H. H. C.

NERVESA, GASPARO, painter, a native of Friuli, and, according to Ridolfi, a pupil of Titian. No picture by him can now be pointed out, but he is known to have painted at Spilimbergo, and perhaps at Trevigi, about the middle of the 16th century.

NES, JAN VAN, (or NEES,) was born at Delft probably about the year 1600, and was one of the best scholars of Michiel J. van Mierevelt. He travelled in France and Italy, and studied some time at Rome and at Venice. On his return to Holland he painted some historical pictures, which

NEROCCIO DI BARTOLOMMEO

H. Burton photo] [*Santa Trinità Siena*

THE MADONNA AND CHILD

NEROCCIO DI BARTOLOMMEO

H. Burton photo] [*Church of the Innocents, Sienna*

THE MADONNA AND CHILD WITH SAINTS

were deservedly admired · and he would probably have distinguished himself in that branch of the art, had not the general demand for his portraits induced him, for the sake of emolument, to devote himself entirely to them. The date of his death is uncertain, but he is said to have worked as late as 1670.

NESBITT, CHARLTON, an English wood-engraver, born in 1775, at Swalwell, Durham. He was apprenticed when fourteen to Beilby and Bewick, and gained two premiums at the Society of Arts. Specimens of the work done by him while with Bewick are to be found in the tail-pieces of 'British Birds,' and in the edition of Goldsmith and Parnell of 1795. At the end of his apprenticeship he engraved a block 15 inches by 12 from a drawing by his fellow-pupil Robert Johnson. About 1799 he moved to London, where he obtained an extensive practice. Among the works he illustrated were editions of 'Hudibras' and of 'Shakespeare,' Sir Egerton Bridges' works, Ackerman's 'Religious Emblems,' Northcote's 'Fables,' &c. From 1815 to 1830 he lived at Swalwell, and then returned to London. He died at Brompton in 1838.

NESFIELD, WILLIAM ANDREW. This artist, the father of the well-known architect of the same name, was the son of the rector of Brancepeth, and was educated at Winchester, and at Trinity College, Cambridge. He entered the army at Woolwich in 1809, served in the Peninsula under Wellington, and was afterwards aide-de-camp to Sir Gordon Drummond in Canada. On retiring from the army he devoted his talents to painting in water-colours, and was elected an associate exhibitor of the Society of Painters in Water-colours in 1828. The following year he became a member of the Society and one of its most constant contributors. A drawing of 'Bamborough Castle' at South Kensington is a good example of his style. Later in life he gave his chief attention to landscape gardening, and many of the improvements in the Horticultural Gardens at South Kensington, Kew Gardens, and in St. James's Park are due to his skill. He died in 1881, at the age of 87, in London.

NETO, ESTEVÃO GONSALVES, a Portuguese architect and painter in miniature. Nothing is known of his birth, but he was chaplain to the Bishop of Vizen and a canon in 1622. A missal, beautifully illuminated by him between 1610 and 1622, is preserved in the Academy of Sciences at Lisbon. He died the 29th of July, 1627.

NETSCHER, CASPAR, was born at Heidelberg in 1639, and died at the Hague in 1684. His father was a sculptor, and an engineer in the Polish service, who died in Prague when he was only two years of age, leaving a widow with three children, of whom Caspar was the youngest. The calamities of war obliged her to fly from Germany, and make the best of her way towards Holland. Two of her children died on the road, and she arrived at Arnheim in Guelderland in a state of the utmost destitution. There an opulent physician, named Tullekens, took pity on her, and adopted the young Netscher. He educated him with the intention of his following the medical profession, but his genius strongly inclining to the art of painting, it was judged best to give way to it; he was in consequence placed under Koster, a painter of dead game and still-life, but he did not remain long with him, as these were not subjects suited to his powers. He became a disciple of Gerard Terburg, and his progress under that master was great. On leaving Terburg, he determined to visit Italy, and with that intention embarked at Amsterdam for Bordeaux, where he was induced to remain some time, by the encouragement he received as a painter of portraits, as well as by an attachment he conceived for Marie Godin, the niece of the person at whose house he lodged. They were married, and this union preventing his proceeding to Italy, he returned to Holland, where his talents promised him a more certain success. The pictures of Netscher usually represent domestic subjects and conversations, which are treated in a style reminding us of the productions of Frans Mieris and Terburg. His handling is a little woolly and wanting in life, but like his master, he particularly excelled in painting white satin, silk, ermine, &c. He sometimes painted historical and fabulous subjects, but they were not favourable to his powers; he was more successful in miniature portraits of a small size. Walpole says he visited England on the invitation of Sir William Temple, in the reign of Charles II., but did not remain here long. The following list includes most of Netscher's more accessible works:

Amsterdam.	*Gallery.*	Four portraits.
Berlin.	*Museum.*	The Lute-player.
,,	,,	The Kitchen.
,,	,,	Vertumnus and Pomona.
,,	,,	Two portraits.
Cassel.	*Museum.*	His own portrait.
,,	,,	A Lady with a Violoncello. (*And five more.*)
Darmstadt.	*Gallery.*	Portrait of a Boy with a Dog.
Dresden.	*Gallery.*	Lady at the Piano.
,,	,,	The Letter-writer (*said to be the painter's own portrait*).
,,	,,	The Doctor's visit.
,,	,,	The Duet.
,,	,,	Portrait of Madame de Montespan.
,,	,,	Portrait of Madame de Montespan and her son, the Duc de Maine.
,,	,,	Lady with a Dog.
,,	,,	Peasant Woman spinning.
,,	,,	The Lace-maker.
Glasgow.	*Gallery.*	A Lady in a white satin dress.
,,	,,	Nymphs adorning a statue of Venus.
,,	,,	A Princess of Orange.
Hague.	*Museum.*	His own portrait, with his Wife and Daughter.
,,	,,	Mr. and Mme. van Waalwijk.
London.	*Nat. Gallery.*	Children blowing Bubbles.
,,	,,	Maternal Instruction.
,,	,,	Lady at a Spinning-wheel.
,,	,,	Portrait of George, Earl of Berkeley.
,,	*Bridgewater Gall.*	Interior with two Ladies and a Gentleman.
,,	,,	Vertumnus and Pomona (*said to be portraits of St. Evremond and the Duchesse de Mazarin*).
Munich.	*Gallery.*	A Music Party.
,,	,,	A Girl feeding a Parrot.
,,	,,	Bathsheba at the Bath.
,,	,,	Night scene.
,,	,,	A Shepherd with a Girl on his lap.
Paris.	*Louvre.*	The Singing Lesson.
,,	,,	The Lesson on the Double-bass.
Petersburg.	*Hermitage.*	Portrait of Mary II. of England.
,,	,,	Portrait of the painter.
Rotterdam.	*Gallery.*	Family scene.
,,	,,	Two portraits.

There are several of his miniatures in the Collection at Welbeck Abbey, and the Queen of Holland has three.

NETSCHER, CONSTANTINE, the younger son of Caspar Netscher, was born at the Hague in 1669 or 1670. He learned the first principles of art from his father, but when he had reached the age of fourteen, death deprived him of that instructor. It does not appear that he studied under any other master, but contented himself by imitating the pictures left by his father. He was very extensively employed in painting portraits, and was encouraged by the principal personages of his time. Among his other patrons, were the families of Wassenaer and Duivenvoorden, whose portraits he painted, with those of the Earl and Countess of Portland. Descamps reports, that the earl used every persuasion to prevail on him to visit England, but he declined, on account of the infirm state of his health. His talents were not confined to portraits, as he occasionally painted domestic subjects and conversations; but in these he was very inferior to his father. He was received into the Society of Painters at the Hague in 1699, and was afterwards appointed the Director. His 'Children of Baron Suasso' may be mentioned as one of his best portraits. His works are to be found at Rotterdam, St. Petersburg, Copenhagen, and in the La Caze collection in the Louvre. He died at the Hague in 1722.

NETSCHER, THEODOR, the elder son and scholar of Caspar Netscher, was born at Bordeaux in 1661. At the age of eighteen he visited Paris, under the patronage of Count Davaux, who had been ambassador from France to Holland. He here received great encouragement as a portrait painter during a residence of twenty years, which caused him to be known at home as 'The Frenchman.' He, however, returned at last to Holland, fixed his residence at the Hague, and was employed by the principal personages of the court. Descamps says he visited England in 1715, as paymaster to the Dutch auxiliaries. He died at Hulst in 1732. A portrait by him, dated 1681, is in the Rotterdam Museum. In his larger pictures he introduced fruit, flowers, Turkey carpets, and other decorations, and he was particularly successful in representing grapes and peaches.

NETTLESHIP, JOHN TRIVETT. This distinguished painter of animals was born at Kettering, Feb. 11, 1841 and was the second of the sons of Mr. Henry John Nettleship, a solicitor of Kettering, Northamptonshire. He was educated at Durham school, and after devoting a brief period of his life to other pursuits, studied painting at Heatherley's, and at the Slade School. Mr. Nettleship devoted his attention mainly to art, and for a considerable period exhibited regularly at the Academy, the Grosvenor Gallery, and at a later period at the New Gallery. It was to Burlington House that he sent his 'Puma Devouring a Peacock,' which was, in most respects, his strongest and most characteristic work. "His many pictures of wild animals were remarkable for their breadth and freedom—his beasts were always vigorous and well drawn, thoroughly alive, and instinct with action. His conceptions were, however, better than his execution, which was often ra ged and suggestive, rather than finished." Other important works which he produced were 'Blind,' 'Refuge,' 'Flood,' 'A Death Grip,' 'Crouching to Spring,' 'A Mighty Hunter' (1892), 'A Big Drink' (1893), 'The Blood Trail' (1895), 'The Honey Stealer' (1895), and 'La Joie de Vivre' (1895). He was the second of a very remarkable quartette of brothers. The eldest brother, Henry, was a classical scholar of the first rank, and from 1878 until his death in 1893 held the Corpus Professorship of Latin at Oxford. He was also a fine musician, and his knowledge of the theory and methods of the great German school of composers was surpassed by very few. The third brother, Richard Lewis, became a Fellow of Balliol in 1869, and was philosophy tutor in that college until he lost his life from exposure on Mont Blanc in 1892. The fourth brother is the eminent oculist, Dr. Edward Nettleship, the only one of the four now surviving. John T. Nettleship devoted his spare time and energy to literature, and one of the first books on the poetry of Browning was from his pen. It was a piece of very thoughtful and most acceptable criticism. In 1890 Mr. Nettleship issued a new edition of his 'Robert Browning: Essays and Thoughts,' and eight years later he wrote an interesting book upon 'George Morland and the Evolution from him of some later Painters.' He was greatly attracted to the work of Morland by reason of the love which that artist had for animals and the admirable manner in which he depicted them. The book was the most luminous essay on the work of the great English master that had yet appeared. Mr. Nettleship married in 1876 the daughter of the late Mr. James Hinton the aural surgeon. He died in 1903, at his residence in Wigmore Street, aged sixty-one.

NEUBERGHE, CHRISTOPHER, a Tyrolese, who painted historical pictures in the Vatican and at the Palazzo Borghese. He was employed by the Empress of Russia to copy all the most beautiful pictures in the Vatican, and was living at Rome in 1776.

NEUBERT, LUDWIG, German painter; born Feb. 28, 1846, at Leipzig; studied at the Weimar Art School, being a pupil of Schmidt and of Kalkreuth; completed his artistic education in Italy and France; much of his work shows the influence of Böcklin; mostly painted landscapes, to which he gave a certain quiet, mournful charm. He died at Sonnenschein-bei-Pirna, March 25, 1892.

NEUE (NEVE). See DE NEVE.

NEUFCHÂTEL, COLIN DE, called LUCIDEL, a corruption of the German translation of his family name, born in the lordship of Mons, Hainault, about 1525. He is inscribed in the register of the Antwerp Guild of St. Luke as apprenticed to Peter Coucke of Alost. He settled at Nuremberg about 1560. He painted portraits only, which he signed in Latin *Nicolaus de Novocastello*. They are remarkable for the care with which every detail is executed, and for their refined feeling for colour.

Althorp.	*Earl Spencer.*	Anna von Botzheim.
Berlin.	*Museum.*	A young man; half-length.
London.	*Nat. Gallery.*	A young lady; half-length. 1561.
Munich.	*Pinakothek.*	The Mathematician, John Neudorfer. 1561.
"	"	A man in a furred robe.
Prague.	*Count Nostitz.*	A young lady and child.
Vienna.	*Museum.*	A young man.

And portraits at Darmstadt, Prague, Pesth, and Schleissheim.

NEURATTER, AUGUSTIN, was a German engraver, who resided at Prague about the year 1715. He engraved a set of figures, entitled 'Statuæ Pontis Pragensis,' published in that year. He worked from 1704 to 1749, when he died. His plates are found in many books, some of which it is said he published at his own expense.

CASPAR NETSCHER

Woodbury Co. photo] [*National Gallery*

BLOWING BUBBLES

NEUREUTHER, Eugen Napoleon, painter, etcher, and book illustrator, was born at Munich on January 13, 1806. He studied at the Munich Academy under Professor von Kobell, and later assisted Cornelius in his frescoes for the Glypothek and the Königsbau of his native town. From 1829 to 1839 he published his illustrations to Goethe's poems, winning the praise of the poet himself. In this and much of his other work he adopted the style of marginal illustration with arabesque treatment, once so unfortunately popular. In 1838 he produced the first illustrated edition of Herder's 'Cid,' and besides these works issued a large number of separate etchings. The principal works illustrated with lithographs or etchings by Neureuther are as follows: 'Randzeichnungen zu Goethe's Balladen und Romanzen' (1829–39); 'Souvenir du 27–29 Juillet, 1830' (1831); 'Baierische Gebirgslieder' (1829–34); 'Randzeichnungen zu den Dichtungen der deutschen Classiker' (1832–35); 'Der Nibelungen Noth' (1843); 'Götz von Berlichingen' (1846); 'Randzeichnungen zu neueren Deutschen Dichtungen' (1853); and 'Randzeichnungen zu Liedern von Dichtern der Gegenwart' (1860). In 1868 he was made Professor of the Kunstgewerbeschule at Munich. Many buildings in Munich were decorated with his frescoes, and among his oil paintings may be mentioned, 'The Dying Man' and 'Peter Cornelius among his Pupils,' both in the Munich Gallery. He died on March 23, 1882. M. H.

NEUSTÄTTER, Louis, a German painter, born at Munich, September 5, 1829; was a pupil of Peter Lutz, the engraver; then studied at the Munich Academy; also with Bernhardt, the portrait painter; travelled in 1852; worked in Paris under Cogniet, and visited Naples and Rome; established himself in Vienna as a fashionable portrait painter; in 1864 returned to Munich, where he devoted himself to genre subjects such as 'Heimkehr vom Walde,' 'Der Findling,' 'Katzenmusik,' and others. He obtained the Gold Cross of Merit, the Bavarian Order of St. Michael, &c. He died at Tützing, on the Starnberg Lake, May 24, 1899.

NEUVEL, Simon, (or Neuvelt,) who usually went by the name of Novellanus, was a designer and engraver of Cologne towards the close of the 16th century. In conjunction with Franz Hogenberg he etched twenty-one plates of 'The Funeral Pomps of Frederick II. of Denmark,' published in 1592. He also etched several of the plates for Braun's 'Civitates Orbis Terrarum,' published at Cologne in 1572; as well as 'The History of Tobias,' in eight plates, and 'The Good Samaritan,' (with Hogenberg,) in six. His son, Ægidius Neuvel, also engraved at Cologne in the early part of the 17th century; one of his plates is a 'Christ on the Cross.'

NEUVILLE, Alphonse Marie de, was born at Saint Omer in 1836. His family was "noble" and well to do in the world, and they wished him to embark on an official career. But he had set his heart on the army as a profession, and he was therefore sent to the preparatory school at Lorient. The drawing-master at Lorient is said to have at once discovered his unusual talent with the pencil, and to have prophesied his future success. After he left Lorient he entered a law school in Paris, to please his family. There he staid three years, passing most of his time in picking up such knowledge of military life as he could. After this he finally made up his mind to be a painter, and after a year of contention with his family, his father consented to consult various well-known artists on his chances. They all discouraged the idea, but Neuville, nothing daunted, took a small studio and set to work. He made the acquaintance of Delacroix, then in his decline, and was very kindly treated by him. In 1859 he won a medal for his first exhibited picture, and a year later he was commissioned by the "Cercle Artistique," to paint them 'Garibaldi taking Naples.' This picture was a failure. In 1861, however, he took a second-class medal at the Salon with a 'Chasseurs de la Garde,' and from that time onward his work attracted notice. His great opportunity came with the war of 1870-71. His weak constitution prevented him from bearing an important part in it, but he became its chronicler in paint. From the time that he exhibited his picture, 'The Last Cartridge,' there was scarcely a better known artist in Europe. Neuville made a great many designs for woodcuts, and at his death was occupied with the drawings for an important work in illustration of the incidents of a hard-fought campaign. He died in Paris in 1885. Among his works we may name:

Fighting in the Streets of Magenta. 1864.
Chasseurs-à-Pied crossing the Tchernaija (*Lille Museum*). 1868.
Bivouac before Le Bourget (*Dijon Museum*). 1872.
The Last Cartridge. 1873.
Attack on a Barricaded House at Villersexel. 1874.
Surprise near Metz. 1875.
Battle of Forbach. 1877.
Cemetery of St. Privat.
Le Bourget.
Defence of Rorke's Drift.
Cuirassiers at Rezonville.
The Storming of Tel-el-Kebir.
Le Parlementaire (*his last picture*).

NEVE, Cornelius, an English portrait painter, who practised in the reign of Charles I. He painted a group of himself and his family, which is now at Petworth. He painted also Lord Buckhurst and Mr. Edward Sackville in one piece in 1637. It is at Knole. In 1664 he painted Mr. Ashmole in his herald's coat.

NEVE, (or Neue,) Frans van. There were several painters of this name, probably father, son, and grandson. The first was inscribed in the books of the Guild of St. Luke at Antwerp in 1630, and the third in 1691. It was therefore probably the second who was born, according to Balkema, at Antwerp in 1625, and died in 1681. He studied the works of Rubens and Vandyck, and at Rome those of Raphael, and became a better designer and colourist than many of his contemporaries. There are many of his pictures at Antwerp. At Vienna are the portraits of the Archduke Leopold, Governor of the Netherlands, and Charles II. of Spain, with the Archduchess Maria Anna. In the Lichtenstein Gallery are 'The Judgment of Solomon' and 'The Massacre of the Innocents.' There are a number of etchings signed 'F de Neve, *inv et fecit.*' Probably they are by the second Van Neve, as the figures are well drawn, and in the landscapes the foliage particularly well expressed.

NEVEU, Mathijs, (or Naiveu,) was born at Leyden in 1647, and was first a scholar of Abraham Torenvliet, but he had afterwards the advantage of being instructed by Gerard Dou. He painted domestic subjects and conversations, and Houbraken highly commends a picture by him at Amsterdam, representing the 'Works of Mercy,'

a composition of a great number of figures ingeniously grouped. He died at Amsterdam in 1721. Some of his pictures have been imported into England, but for the most part they are confined to his own country. There is a 'St. Jerome' by him in the Amsterdam Museum.

NEVEU, Noel. A painter of this name won the second Grand Prix of the Paris Academy in 1692, with an 'Abraham dismissing Hagar.'

NEWCOME, Frederick Clive, a landscape painter, chiefly in water-colours, was born at Penketh, near Warrington, January 16, 1847, one of a family of thirteen. His real name was Frederick Harrison Suker, and he adopted his Thackerayan pseudonym to distinguish him from his father, John Suker (born at Chester, December 6, 1807, died April 10, 1886), and his brother, Arthur Suker, also painters. Another brother assumed for the same reason the name John Sinclair. John Suker, who only embraced art as a profession in middle life, came of a markedly artistic stock, Thomas Crane, the father of Mr. Walter Crane, being a cousin. Coming to Liverpool early in life, Newcome studied at the Mount Street School of Art under Mr. John Finnie; afterwards he was influenced by Whitaker and Syer. At the Liverpool Academy Exhibition of 1867 Newcome showed two pictures (medium not stated) of 'Cox's garden at Bettws' and 'The Moorland Stream,' priced ten guineas each. This was not improbably his first appearance as exhibitor. To the first Liverpool Autumn Exhibition (1871) he contributed two oils: 'The Eagle Rock, Cumberland,' and 'Lake Guillion,' each £40. His next contributions were two drawings of Lake District subjects in 1874, each £40. In 1875 he appeared at the Royal Academy with 'The Head of a Highland Glen' (water-colour), which attracted the notice of Ruskin, who in his 'Notes on the Academy' described it as the best study of torrent, including distant and near water, that he found in the rooms. He added: "The rest of this mountain scene is also carefully studied, and very right and good." At Liverpool he showed in 1875 an important oil, 'Floodgates of a Highland River' (£250), and two drawings. Newcome exhibited occasionally at the Royal Academy, the last of his nine contributions being 'A lonely Mountain Tarn' (water-colour) in 1887. His last picture at the Walker Art Gallery was in 1884. Newcome's earliest sketching-ground was at Bettws-y-Coed, and he afterwards worked in Scotland, Warwickshire, Devonshire, and the Lake District. The last was his favourite, and in 1880 he made Keswick his headquarters. A number of his best works were painted in Arran for the Duke of Hamilton, and have never been exhibited. He painted the scenery, and especially the waters of wild mountainous country, with great ability, and in a manner that secured him immediate and continuing recognition. Unfortunately he was of a careless, pleasure-loving disposition, and although he was of strong physique and constitution, his health was prematurely undermined, and he died at Coniston (to which he had removed from Keswick) in February 1894. He left a widow and one daughter. E. R. D.

NEWCOURT, Richard, an English draughtsman in the 17th century, who drew some of the illustrations for Dugdale's 'Monasticon Anglicanum.'

NEWELL, Edward John. For a short time this remarkable Irish spy practised as a painter, and he must therefore be mentioned in this volume. He was born at Downpatrick in 1771, was apprenticed to a painter and glazier, and followed the trade of a glass stainer for some years, both in Dublin and Limerick. A little later on he took up with the profession of miniature painting, which he practised with some considerable success at Belfast, but at length, neglecting his business for the sake of the United Irish movement, he lost almost all his clients, and had to seek a maintenance in other ways. As a painter in miniature his work was eminently creditable and his success was a deserved one, but as a common informer or spy, in which he had still further success, his conduct was despicable to the last extremity. He was, however, a man of no shame, and in his biography which he issued in 1798 he gloried in his infamy. He was assassinated in that same year by some persons whom he had betrayed, and in Ireland universal execration is given to his name and career.

NEWELL, Robert Hasell, the son of a Colchester surgeon, born in 1778, educated at St. John's College, Cambridge, lecturer and dean of his College, and finally curate for some twenty-five years of Great Hormead. He died in 1852. He was a clever amateur artist who will be best remembered by the drawings which he made for Goldsmith's 'Deserted Village,' and which were engraved in aquatint by Alken. He also illustrated a volume on North Wales which he had himself written, and the illustrations of which were engraved by Sutherland.

NEWENHAM, Frederick, an English portrait and subject painter. He exhibited at the Royal Academy from 1844 to 1855. There is a portrait of H. M. Queen Victoria by him at the Junior United Service Club. Newenham was born in 1807, and died in 1859.

NEWMAN, Alfred. He was a pupil of George Hawkins, and drew architectural subjects on stone, illustrating a valuable series of works, principally on Gothic Architecture. Among these are 'Beverley Minster,' 'Johnson's Relics of English Architecture,' 'W. E. Nesfield's Mediæval Architecture,' &c. Alfred Newman died in London, 13th March, 1866, aged 39.

NEWTON, Alfred P., painter in water-colours. He was born in 1830. In 1858 he was elected an associate, and in 1879 a full member of the Royal Society of Painters in Water-colours. He died in 1883 at Rock Ferry. He was a prolific exhibitor in the rooms in Pall Mall East, sending in the last year of his life no less than sixteen drawings, the records of a visit to Greece. His work was remarkable for its delicacy, and for a certain poetry of expression rather than for its vigour.

NEWTON, Edward, is the name of an engraver affixed to a portrait of William Tansur, the musician, published with his 'Melodia Sacra.'

NEWTON, Francis Milner, was born in London in 1720, and was a pupil of Marcus Tuscher. He confined himself to portrait painting, in which he was considerably employed, though by no means an able artist. At the foundation of the Royal Academy he was chosen a member, and was appointed the first secretary to that institution, which situation he filled until 1788, when he resigned. He held for some time the office of 'Muster Master' for England, and generally wore the Windsor uniform. He died in 1794, upon an estate which had been left him, near Taunton.

NEWTON, Gilbert Stuart, was born at Halifax, in Nova Scotia, in 1795. He commenced his studies

SIR WILLIAM C. NEWTON

[*Collection of Lady Banbury*

MR. T. B. BEALE, 1824

with Gilbert Stuart, who was his maternal uncle, at Boston. He made a tour in Italy in 1817, and then visited Paris, and in the course of the same year he came to England and entered as a student of the Royal Academy. He at first adopted Watteau as his model, and produced several small pictures much in the style of that master. His first works that attracted notice were 'The Forsaken,' exhibited at the British Institution in 1821, and 'The Lovers' Quarrel,' engraved for the 'Literary Souvenir' of 1826. The 'Prince of Spain's Visit to Catalina' was engraved in the same annual in 1831, and he received 500 guineas from the Duke of Bedford for the picture. His other works, best known to the public by the engravings, are 'Shylock and Jessica,' 'Yorick and the Grisette,' in the National Gallery; 'The Abbot Boniface,' 'Portia and Bassanio,' in the South Kensington Museum; and 'Lear attended by Cordelia and the Physician.' He also painted a small picture of 'Abelard in his Study,' which he deposited as his diploma work on his election as R.A.; 'The Vicar of Wakefield restoring his Daughter to her Mother;' 'The Poet, reading his Verses to an impatient Gallant,' a piece of genuine humour; 'Macheath,' and a few portraits. The 'Macheath' was purchased by the Marquis of Lansdowne for 500 guineas. His last picture, 'Abelard' was exhibited at the Royal Academy in 1833, and it was about this time that he evinced signs of aberration of mind, and these were followed by unequivocal insanity, from which he recovered only four days before his death. This occurred on the 5th of August, 1835, at Chelsea. He was a member of the Royal Academy from 1832. It is said that he was irritable and capricious; but he enjoyed the steady friendship and esteem of Washington Irving and Charles R. Leslie. His pictures are weak in drawing, but many of them are very fine in colour.

NEWTON, JAMES, an engraver, resided in London about the year 1778. He was the son of an engraver, EDWARD NEWTON, of whom nothing is known. We have, among others, the following prints by him:

PORTRAITS.

Sidney Parkinson, Draughtsman on board of the Endeavour, Capt. Cook.
William Newton, Clerk of the Works at Greenwich Hospital.
Edward Sargeant, Secretary to the Protestant Association in 1780.

LANDSCAPES.

Two Views in Italy; *after Marco Ricci.*
A Landscape, with Cattle passing a River; *after Claude.*
The Herdsman, a pastoral Landscape; *after Zuccarelli.*

NEWTON, MARY (MRS. CHARLES T.). She was the daughter of Joseph Severn, the artist and H.M. Consul at Rome, and studied figure painting under Mr. G. Richmond, R.A. She was born at Rome in 1832, and was taught drawing by her father, who set her to copy old master drawings and celebrated engravings. She became in later years a pupil of Ary Scheffer, and was highly praised by that artist. Her earlier works are in crayons and water-colours, her later in oils. Her contributions to the Exhibitions of the Royal Academy include pictures named 'Chess,' dated 1855; 'Summer' and 'Winter,' 1864; and the portrait of herself in 1863. She married, in 1861, Mr. C. T. Newton (afterwards Sir Charles), superintendent of Greek and Roman Antiquities at the British Museum, and turned her attention to painting from the sculptures, vases, &c., in that institution. In that branch of art she attained remarkable skill. Very much of her time was given up to preparing drawings for the illustrations of her husband's books, but some of her sketches of scenery in Greece, near Smyrna, and on the Euphrates and Tigris, were of remarkable beauty and excellence. She died in London in 1866.

NEWTON, RICHARD, a caricaturist, and painter in miniature. His works generally represent convivial scenes. 'The Blue Devils,' 1795, drawn and etched by himself, is perhaps his best production. He died in London when only 21, the 9th December, 1798.

NEWTON, Sir WILLIAM JOHN, Kt., was the son of James Newton the engraver, and was born in London in 1785. He was a successful painter in miniature, and exhibited at the Royal Academy in 1808, and subsequently. He was miniature painter to Queen Adelaide, and was knighted in 1837. He died in London the 22nd January, 1869.

NEYN. See DE NEYN.

NEYTS, ÆGIDIUS or GILLIS, a Flemish painter, who flourished at Antwerp from about 1647, in which year he was named a master of the Painters' Guild, to 1690. He was a disciple of Lucas van Leyden, but next to nothing is known of his life. In the Dresden Gallery there are two pictures by him, a 'Mountain Landscape with Figures,' signed *Æ. Neyts, f.* 1681; and a 'Mountain Landscape with Ruins,' signed *G. Neyts f.* He has left the following etchings:

The Wooden Bridge.
Man and Dog.
View of Lille.
A Peasant's Cottage.

Besides the above signatures he also made use of the annexed monogram:

NIBBS, RICHARD HENRY, was a popular painter of marine subjects. His first picture, 'Lord Mayor's Day,' appeared at the Academy of 1841, but next year he sent a sea-piece, and to that branch of art he afterwards remained constant. He died at Brighton in 1893, in the seventy-eighth year of his age.

NICAISE, a French painter, who flourished at Cambrai in 1448. He was commissioned by the Duke of Burgundy to write the verses and paint the scenery for an 'Histoire morale sur la Danse Macabre,' which was performed in 1449 before the Ducal court.

NICAISE, JEAN, a French miniaturist, who worked in 1375-6, for Jeanne, Duchesse de Brabant.

NICANOR, a painter of Paros, who flourished 411 B.C. He is mentioned by Pliny.

NICCOLÒ DI SEGNA, is thought to have been the son of Segna di Buonaventura, and is the author of a 'Crucifix,' signed and dated 1345, in the Academy of Siena.

NICCOLET. See NICOLET.

NICCOLINO (or MESSER NICCOLÒ). See DELL' ABBATE.

NICCOLÒ. See SEMITECOLO.

NICCOLÒ DELL' ABBATE. See DELL' ABBATE.

NICCOLÒ, GELASIO DI, was an unimportant Ferrarese painter of the 13th century, who imitated the style of Giotto.

NICCOLÒ DA BOLOGNA. See BOLOGNA.

NICCOLÒ DA VERONA. See VERONA.

NICCOLÒ DA FOLIGNO. See LIBERATORE.

NICCOLÒ DI PIETRO. See GERINI.

NICERON, JEAN FRANÇOIS, a French monk, who painted the walls of his convent in fresco, in 1643.

NICHOLLS, SUTTON, an English engraver, resided in London early in the 18th century. He was chiefly employed by the booksellers, for whom he executed a considerable number of plates. His best prints are slight etchings of shells, and other trifling subjects; when he made use of the burin, his productions were very poor. In 1725 he published 'Prospects of the most considerable Buildings about London;' he also engraved the metropolitan views for Stowe's 'Survey.'

NICHOLS, JOSEPH, an English painter, who is remembered by two pictures painted in 1738, 'A View of the Fountain in the Temple,' and 'The Stocks' Market in the City.' The latter is an excellent work, and was for some time attributed to Hogarth.

NICHOLSON, ALFRED, an English landscape painter in water-colours, born at Whitby in 1788. He was the son of Francis Nicholson, and passed his early years in the navy. Devoting himself to art, he went to Ireland in 1813, and spent some years in sketching there. He settled in London as a teacher of drawing about 1818. The greater part of 1821 and 1822 were spent by him in sketching tours. He died in London in 1833.

NICHOLSON, FRANCIS, an English landscape painter in water-colours, born at Pickering in Yorkshire in 1753. His art instruction was confined to a few lessons from an artist at Scarborough. He settled at Whitby in 1783, where he married, and practised painting animals, birds, &c., and taught. In 1792 he went to Knaresborough, Ripon, Weybridge, finally settling in London. He had exhibited for the first time at the Royal Academy in 1789, and in 1804 he became one of the original members of the Water-colour Society, where he exhibited till 1815. In his later years he devoted his time to lithography, made above 800 drawings on stone, and did much to advance that art. After he retired from the practice of his art, he amused himself with experiments on colours, &c. In 1820 he published 'The Practice of Drawing and Painting Landscape from Nature.' He died in London in 1844. There are several of his water-colour drawings at the Kensington Museum.

NICHOLSON, GEORGE, was born in 1795, probably at Liverpool, where he afterwards lived. His mother, Mrs. Isabella Nicholson, was notable for skilful copies in fine needlework of noted pictures. Several other members of the family practised art. In combination with his brother SAMUEL (a drawing-master) George Nicholson in 1821 published in folio twenty-six lithographs of subjects in the vicinity of Liverpool. This was followed in 1824 by 'Plas Newydd and Valle Crucis Abbey' (4to). George Nicholson exhibited at the Liverpool Academy, from 1827 to 1834, numerous landscape "compositions" in water-colour or lead pencil. He did not exhibit again until 1838, when he sent one drawing, 'Langdale Pikes.' It may be inferred that he died about 1839 of phthisis, from the fact that his sister ISABELLA exhibited in 1840 a drawing, 'Mrs. Bridgman's Boarding-House, Madiera, from the last sketch by the late George Nicholson.' Miss Nicholson, who usually painted birds or flowers, was an exhibitor at the Liverpool Academy from 1828 to 1847. Samuel, already mentioned, died about 1825 from the effects of a mad dog's bite. E.R.D.

NICHOLSON, ISAAC, an English wood engraver, born at Melmerby, Cumberland, in 1789. He was one of Bewick's apprentices, and imbibed a large share of his master's style. He died in 1848. Specimens of his work will be found in:

Sharp's 'History of the Rebellion.'
Flower and Grover's 'Visitation of Durham.' 1820.
'Robinson Crusoe.'
Watts's 'Hymns,' &c., &c.

NICHOLSON, JAMES, glass painter, was one of the four who contracted to execute eighteen windows for King's College Chapel, Cambridge, in the reign of Henry VIII.

NICHOLSON, PETER WALKER, was born at Cupar, Fife, in 1856. Educated at the Universities of St. Andrews and Edinburgh, he intended to follow his father's profession of law, but his tastes inclined strongly to art, and in 1878 he resolved to be a painter. He received his art training at the School of Art, Edinburgh; the Slade School, Oxford; and Bonnat's studio in Paris. He stayed for a time at Barbizon, and returned in 1882, working on happily thereafter in Fife, Edinburgh, and the Highlands until his accidental death by drowning at Nigg, Cromarty, in 1885. He had genuine literary aptitude, as his published essay on D. G. Rossetti (Round Table Series) attests. In 1835 he began to exhibit at the Royal Scottish Academy Exhibition, and in all he exhibited fifteen pictures (all but one in water-colour). 'Burning Weeds,' 'In the Orchard,' and 'In the Summer Woods,' are his important works—figure studies of every-day country life, with a tender and harmonious landscape setting. An illustrated memorial volume by Prof. H. B. Baildon and J. M. Gray was privately issued at Edinburgh in 1886. J.H.W.L.

NICHOLSON, T. (?) H., was popular as a book-illustrator in the first half of the present century. He produced a series of designs for a Shakespeare, and was said to be the real author of Count D'Orsay's statuette of Wellington.

NICHOLSON, WILLIAM, a portrait painter and etcher, born at Newcastle-on-Tyne in 1784. He first exhibited at the Royal Academy in 1813. About 1820 he removed to Edinburgh, where he obtained a good practice, and had a great share in the foundation of the Royal Scottish Academy, of which he was an original member, and afterwards secretary. His forte was in water-colour portraits, and he also etched a series of portraits. He died at Edinburgh in 1844. There is a portrait by him of 'Grecian' Williams in the Scottish National Gallery. In 1816 he painted the portrait of W. Bewick, which was exhibited at the Academy. A series of his portraits was published with short Biographical Notices.

NICIAS, an ancient Greek painter, mostly in encaustic, was a native of Athens, and flourished from 348 to 308 before Christ. He was instructed by Antidotus, and his works were distinguished for their excellent light and shade. Praxiteles, whose statues he painted, declared that those were the best upon which Nicias had rendered assistance. He particularly insisted upon nobility in the choice of subjects for pictures. He painted women with great success, as well as dogs! One of his admired works represented 'Ulysses invoking the Shades of the Dead,' from the Odyssey.

For this picture, Attalus, King of Pergamus, offered him sixty talents, but such was the patriotism of the painter, that he refused the offer, and presented the picture to his country. The liberality of his fellow-citizens had, however, enabled him thus to indulge his patriotism, as he had become extremely rich by the bountiful remuneration he received for his works. In the time of Pliny, a picture of Bacchus, by Nicias, was preserved in the Temple of Concord at Rome.

NICKELE. See NIKKELEN.

NICOLAI. See SWANENBURG.

NICOLAI, G. D. C., resided at Vienna in 1720. Conjointly with A. J. Prenner, he executed part of the plates from the pictures in the Grand Gallery at Vienna, which were published in four sets in folio.

NICOLAS, ADRIEN, a painter of the French school, who was by birth a Belgian. He was born at Antwerp early in the 16th century, but, migrating to France in his youth, was naturalized by Francis I. He established himself at Orleans, where he died at an advanced age.

NICOLAS, LOUIS, a French miniaturist of the 13th century. He was at work in Paris in 1293.

NICOLAS LE LORRAIN, a painter on glass, who was employed in the ducal palace at Nancy in 1515.

NICOLAS LE PICARD, a French painter and native of Amiens, who was at work at Avignon, in the church of St. Agricol, in the year 1509.

NICOLAUS, a native of Friuli, who was at work at Gemona in 1332. He painted the façade of the cathedral, and a martyrdom which he signed thus:—MCCCXXXII. MAGISTER NICOLAUS PINTOR ME FECIT. To him some writers have ascribed a large picture of the 'Presentation in the Temple,' in the cathedral of Vengone.

NICOLAY, FRÈRE, was a Jesuit, and pupil of Rubens. He excelled in making copies of pictures by Rubens and Van Dyck. He also painted small figures in the landscapes of Nayo.

NICOLAY, JAN HENDRIK, was born at Leeuwarden in 1766. He was the son of a carriage painter, and for a time followed the same trade. He was also a great ornithologist, and delighted in painting dead birds. He was a frequent exhibitor at Amsterdam, and his works are much esteemed in Holland. He died in 1826.

NICOLET, BENEDICT ALPHONSIUS, or BERNHARD ANTON, (NICOLLET, NIKOLET, &c.,) was a Swiss engraver, born at St. Immier, in the bishopric of Basle, in 1740. He went, when he was young, to Paris, where his first performances, after studying under Poilly and Cochin, were some plates, engraved in conjunction with Longueil, after the marines of Vernet. He also engraved four of the plates which embellish the 'Voyage Pittoresque du Royaume de Naples,' by the Abbé de St. Non. He died in 1807. The following are esteemed his best prints:

PORTRAITS.

Noel Hallé, Painter to the King. 1775; *after Cochin.*
Thomas Le Sueur, Professor of Mathematics at Rome; *after the same.*
François de Paul Jacquier, Professor of Mathematics *after the same.*

VARIOUS SUBJECTS.

St. Apollonia; after the picture by *Guido:* in the Orleans Collection.
Milo of Crotona; *after Giorgione;* the same.
Susannah and the Elders; *after Deshais.*
A View of Naples; *after Vernet.*
A Shipwreck; *after the same.*
A View of the Interior of the Church of San Gennaro at Naples, at the moment when the miracle of St. Januarius occurs; *after Debrets; etched by Martini and Germain, and finished with the graver by Nicolet.*

NICOLETTO. See CASSANA.

NICOLETTO DA MODENA. See ROSEX.

NICOLUCCIO CALABRESE, a Calabrian pupil of Lorenzo Costa, who is said to have made an attack on his master with a knife, in revenge for a supposed caricature in one of Costa's pictures.

NICOMACHUS, a painter of about 400 B.C., was a native of Thebes, and the brother of Aristeides. He was instructed by his father Aristiæus. Of all the painters of antiquity, he was the most remarkable for the extraordinary facility of his pencil, a promptness which did not, however, diminish the beauty of his productions; and Plutarch compares the readiness with which he worked to that of Homer in the composition of his verses. Aristratus, the tyrant of Sicyon, having engaged him to decorate with his paintings a monument he intended to consecrate to the memory of the poet Telestus, a particular day was fixed when it was expected to be finished. The period had nearly elapsed before the painter had commenced his work, when Aristratus, irritated by his apparent neglect, threatened to punish him severely; but Nicomachus satisfactorily accomplished his undertaking within the limit of time. Among his principal works was a picture of the 'Rape of Proserpine,' which was for a long time preserved in the Capitol at Rome. At the time of his death he left imperfect a picture of Helen.

NICOPHANES, a painter of the school of Sicyon, who is reckoned by Pliny among the most eminent of his time. He lived about 316 B.C., and studied under Pausias. He was called 'The Courtesan Painter,' for his models were usually members of the class of *hetairæ.*

NICOTERA, MARCANTONIO, a painter of the school of Naples, scholar of P. Crisnolo, flourished about 1590-1600. In the church of S. Nicola alla Dogana at Naples, there is a picture by him representing 'The Virgin and Child, St. Jerome, and St. Blaise.' The title-page of O. Boldoni's 'Epigraphica,' Augusto Perusia 1600, signed M NIC M. and containing the portrait of Cosmo de' Medici, is said to be by him.

NIEMANN, EDMUND JOHN, a landscape painter of German extraction, born at Islington in 1813. In his early years he was employed at Lloyds, where he remained till 1839. He then devoted himself to art, settling in High Wycombe, in the neighbourhood of which he found many subjects for his brush. His works first appeared at the Royal Academy in 1844. About 1850 he spent a few years in London, through his connection with the short-lived National Institution, of which he was Secretary and Trustee. He then lived in England Lane, near Hampstead, on a site now swarming with artists. He died of apoplexy at Brixton in 1876. A collection of forty-one of his works was exhibited at Nottingham Castle in 1878. Specimens of his art are to be seen in the Kensington Museum and the Liverpool Gallery.

NIEULANDT, ADRIAEN VAN, painter, was born at Antwerp in 1590. It has often been said that the date of this painter's birth is unknown; but underneath a portrait of Nieulandt, published in 1649, we find this inscription: "A very good painter of small figures and landscapes; he has also painted many scenes from the Old Testament;

he is a native of Antwerp; he began as an artist at Amsterdam under Pieter Isaacsz and Franz Badens, and is still established in that city. He is fifty-nine years of age." Adriaen was possibly the brother of William van Nieulandt, who acquired a reputation as a playwright. Adriaen passed most of his life at Amsterdam, but from the picture mentioned below as in the Brussels Gallery, he seems to have revisited his native town at least once. The date of his death is unknown, but he was still living in 1657. Works:

Brunswick.	*Gallery.*	Diana and nymphs in a landscape.
"	"	Diana and Callisto.
"	"	Landscape with Hunters.
"	"	Still-life.
Brussels.	*Gallery.*	A carnival scene at Antwerp. (*Skaters on the ice in the town ditch.*) At Madrid a replica of this picture, with some variations, is ascribed to Denis van Alsloot.
"	"	
Copenhagen.	*Gallery.*	Entry of Christ into Jerusalem.
"	"	Triumph of Bacchus.

NIEULANT, John, born at Antwerp in 1569, painted historical pictures and landscapes, of small dimensions, often on marble. He died in 1628.

NIEULANT, William van, was born at Antwerp in 1584. After being instructed in the first principles of art by James Savery of Courtrai, he went to Rome, where he became the scholar of Paul Bril, under whom he studied three years, and for some time followed the style of that master; but he afterwards adopted one more bold and expeditious. On his return he was admitted free master into the Guild of St. Luke, 1605. He married Anne Huystaert, and settled about 1628 at Amsterdam, where he was much employed in painting views of the ruins of ancient architecture in the vicinity of Rome, from the designs he had made during his residence in Italy. He was still alive in July 1635. The following paintings remain from his hand:

Antwerp.	*Museum.*	View of the Campo Vaccino at Rome. (Signed *G. V. Nieulant.* 1611.)
Copenhagen.	*Museum.*	View of the Campo Vaccino, Rome. 1609.
Vienna.	*Museum.*	View of the Campo Vaccino, Rome, with more than fifty figures. (*Signed* GVILMO VAN NIEVLANT FEC. 1612.)

William van Nieulant etched about sixty plates of landscapes and ruins, from his own designs, and from those of Paul Bril; they are occasionally strengthened by the burin. Among others, we have the following by him:

A Landscape, with ruins, and figures representing the Good Samaritan; *P. Bril inv. G. Nieulant fecit.*

A Mountainous Landscape, with Tobit and the Angel; *the same.*

Two Views of the Sea Coast; *the same.*

Three Views of Ruins in and near Rome; *Guil. Nieulant.*

A large Print representing three Bridges on the Tiber, and a part of the City of Rome; in three sheets, inscribed, *Guilielmus van Nieulant fecit et excud. Antverpiæ.* 1600.

Nieulant also wrote several tragedies.

NIEUWENHUIZEN, Hendrik, born at Breda in 1747, copied with the pen with most surprising accuracy several engravings and etchings after Callot and Rembrandt.

NIEUWERBORCH, Pieter van, an obscure Flemish painter, who was inscribed in the Guild register at Bruges in 1480.

NIGHTINGALE, Robert, was born in 1815, and devoted himself to animal painting. His first work appeared in the Royal Academy Exhibition of 1846, a portrait of 'Frolic and her Pups,' and thereafter he exhibited frequently at the Royal Academy and the Royal Institution of British Artists, his work being popular and well known. He died in 1895.

J. H. W. L.

NIKKELEN, Isaak van, (or Nickele,) architectural painter, was born at Haarlem in the 17th century. He entered the guild in that city in 1660. In the Six Collection, at Amsterdam, there is an 'Interior of a Gothic church at Haarlem' by him. Other productions of his are to be met with at Brunswick, Brussels, Copenhagen, St. Petersburg, and Stockholm. He died at Haarlem in 1703.

NIKKELEN, Jan van, was born at Haarlem in 1649, and instructed by his father or elder brother Isaak. He did not pursue the same branch of art, but applied himself to the painting of landscapes and game, in which he followed the style of Karel du Jardin. He passed some time at the court of the Elector Palatine, for whom he painted several pictures, and was afterwards made painter at the court of Cassel, where he died in 1716. The Gallery there contains a 'Roebuck in a Forest' by him. His daughter, Jakobea Nikkelen, born in 1690, was a pupil of Herman van der Myn, and excelled in painting fruit and flowers. She married Willem Troost, a portrait painter. The pictures she painted at Düsseldorf have been erroneously ascribed to her father. See Troost.

NIKOLET. See Nicolet.

NILSON, F. Christian, painter, was born at Augsburg in 1811. He worked chiefly at Munich, and is principally known by his frescoes of scenes from the Greek "War of Liberation," executed after designs by Peter von Hess, in the "Hofgarten;" and by the decorative pictures, from his own designs, on the staircase of the State Library at Munich. His paintings in illustration of Schiller's 'Song of the Bell' have been engraved by Adrian Schleich. In his later years he abandoned painting for drawing and engraving. Nilson died at Munich the 19th December, 1879.

NILSON, Johann Esajas, a German miniature painter and engraver, was born at Augsburg in 1721. He engraved and etched several portraits, and a number of figure scenes in borders, which are good examples of the decorative art of the 18th century. He became Director of the Academy at Augsburg, and died there in 1788. His plates appeared in series of two, four, six, or twelve, and are signed either *Nilson, E. N., J. E. N.*, or with a monogram. Among others are the following:

PORTRAITS.

Clement XIII., Pontif. Max.; *Nilson inv. et fec.*
Petrus III., Russorum Imperator.
Catherina Alexiewna, Russorum Imperatrix.
Stanislaus Augustus, Rex Pol.

NIMECIUS, Balthasar Meneius, was an indifferent engraver on wood, and is said to have been a native of Saxony. Professor Christ attributes to him a monogram composed of a B., an M., and an N.

NIMEGEN and NIMWEGEN. See Nymegen.

NINFE. See Dalle Ninfe.

NINHAM, Henry, born at Norwich on October 15, 1793, was the son of John Ninham, who in 1792 drew, with the assistance of the camera obscura, the ancient gates of Norwich, then about to be demolished. Henry succeeded to his father's

business as an heraldic painter and copper-plate printer, and was for many years employed by the principal coach-builders of the city to paint armorial bearings on their patrons' carriages. The artistic tendencies of the father developed in the son, and he became a frequent contributor to the Norwich Exhibitions both in oil and water-colours. In the Norwich Castle Museum is a water-colour 'Gateway and Castle,' and in the possession of Mr. James Reeve, Mr. Russell Colman and other Norwich collectors are several of his oil and water-colour paintings of picturesque old houses and churches of Norwich and its neighbourhood. Ninham was a good etcher, and published, without letterpress, 'Eight Etchings of Antiquities of Norfolk,' and not long before his death, 'Views of the Gates of Norwich,' from drawings made by Kirkpatrick about 1720. He also etched for private circulation a series of small but spirited plates of Norfolk views. He supplied etched illustrations for Blomes' 'Castle Acre' and Grigor's 'Eastern Arboretum' (1847), and from 1847 till his death contributed largely to the illustrations of 'Norfolk Archæology' and other local antiquarian works. 'Remnants of Antiquity in Norwich' and 'Norwich Corporation Pageantry,' published by Muskett, were illustrated by Ninham in lithography from his own drawings. Ninham died at his house in Chapel Field, Norwich, on October 23, 1874, and was buried in Norwich Cemetery. M.H.

NIÑO DE GUEVARA. See GUEVARA.

NIPOTE, IL. See GARBIERI, LOR.

NIQUET, CLAUDE, the elder, was born in 1770. He was one of the engravers employed on the 'Galerie du Musée Napoléon,' published by Filhol. He was still living in 1831. Among his plates are:

The Death of St. Bruno; *after Le Sueur.*
The Triumph of Flora; *after N. Poussin.*
The Apollo Belvedere.
The Diana of the Louvre.
The Laocoon.
Cupid and Psyche.
The Transfiguration; *after Raphael.*

NIQUEVERT, ALPHONSE ALEXANDRE, a French historical and landscape painter. He was born in Paris in 1776, studied under David and Regnault, and exhibited at the Salon from 1806 to 1824. He was a friend of the painter Jean Louis Cesar Lair, whose biography he wrote, and after whose death he retired into private life. There are several of his works in the cathedral of Metz. Niquevert died 2nd December, 1860. There are by him:

Tobit and the Angel.
The Siege of Paris by Henry IV.
Christ before Pilate.

NITTIS, GIUSEPPE DE, an Italian, was born near Barletta, Naples, in 1845, and was a pupil of Gérôme, in Paris. He painted genre subjects, chiefly scenes in the streets of Paris and London, which are remarkable for their truth. His works are realistic in the best sense. He painted for a time in England, and with much success. He won the orthodox honours at the Salon, and was "decorated" in 1878. He died suddenly in 1884. Among his works we may name:

Bougival. 1875.
Paris, Place de la Concorde. 1875.
" " des Pyramides. 1876.
Naples, on the Road to Castellamare. 1876.
Paris, from the Pont Royal. 1877.
Paris, Arc de Triomphe. 1878.
London, The Victoria Embankment.

NIVOLSTELLA, (? JOHANN GEORG,) was a wood-engraver of Mayence, who was at work towards the end of the 16th century. He is known by a set of borders after the designs of B. Castelli for the first Genoa edition of Tasso's 'Gerusalemme liberata.' His son, Johann Georg, was born in Genoa in 1594, and was also a wood-engraver, but his works are inferior to those by his father. He produced a set of wood-cuts for an edition of the 'Æneid,' and another after Anton Tempesta's 'Patriarchs.' He died at Rome in 1624.

NIXON, JAMES, an English miniature painter. He was a member of the Incorporated Society, studied in the Royal Academy, where he first exhibited in 1772, and was elected an Associate in 1778. Nixon received court patronage, and held appointments to the Prince of Wales and the Duchess of York. He was born in 1741, and died at Tiverton in 1812.

NIXON, JOHN, an English engraver, who was born in 1706, and was still at work about 1760. His best prints are small portraits, in which the faces are entirely finished in stipple. Among others we have the following portraits by him:

Frederick, Prince of Wales.
William Augustus, Duke of Cumberland; two plates.
Archbishop Tillotson.
John, Earl of Granville.

NIXON, JOHN. The only important work which was done by this clever amateur artist was in connection with a series of views of county seats in England and Ireland issued by Watts the engraver in 1779–86. Most of the original drawings for the series were the work of Nixon. He was a merchant in the city of London, who was born about 1760 and died in 1818. He amused himself with etching, and some clever caricatures were etched by him from the drawings of his friends. He often exhibited at the Royal Academy.

NIXON, ROBERT. This artist is said to have been the brother of John Nixon, but by other authorities it is stated that he was his cousin. He was a clergyman and the father of a Bishop of Tasmania, but he is best known for the fact that it was at his house that Turner as a lad completed in 1793 his first painting in oil-colours. He exhibited frequently at the Royal Academy, and his name appears at the foot of certain drawings in Watts' book of county seats alluded to in the biography of John Nixon, but it is not even certain whether these drawings were executed by this man or by another Robert Nixon, an Irishman, who lived at about the same time, and who died in 1837. About this latter man nothing very definite is known, but some writers have stated that there was but one artist of the name of Robert Nixon, and that the father of the Bishop of Tasmania was the Irishman who died in 1837. The exhibitor at the Academy was born in 1759, but he is called a Scotchman in contemporary documents, whereas the man alluded to above claimed to have been born in Cork. The confusion is now almost inextricable.

NOBLE, GEORGE, a brother of Samuel Noble, and an engraver of some considerable merit. His chief works are some illustrations in Boydell's 'Shakespeare' and in Hume's 'History of England.' He also engraved many portraits. He lived at the latter end of the eighteenth century, but the dates of his birth and death are not known.

NOBLE, JOHN, an English painter, born in 1797. He was a member of the Society of British Artists, and occasionally painted Italian landscapes. He died in 1879.

NOBLE, SAMUEL. Better known as an eminent Swedenborgian minister, Noble demands attention in these pages for his work as an engraver. He was born in 1779, the son of Edward Noble, a bookseller, who was the author of a small volume on perspective. He was apprenticed to a silver-plate engraver, but soon left him and went to another man in the same profession who did book work, and for him he executed several important architectural plates. In 1798 he set up in the profession for himself, and from that time down to 1819 he worked steadily at it and was a popular engraver, commanding good prices for his architectural and landscape plates. In 1820 he became a Swedenborgian minister and attained great eminence in his new profession. In 1848 he became quite blind, and he died in 1853.

NOBLE, WILLIAM BONNEAU, an English landscape painter, was born in 1780. He taught drawing, and exhibited a few works at the Royal Academy in 1809-11. Having lapsed into irregular habits, through disappointment in love and art, he attempted suicide in 1825, and died in Somers Town in 1831. He left a MS. poem called, 'The Artist.'

NOBLESSE, (or NOBLET,) FRANÇOIS, according to Nagler was born at Cahors in 1652, and resided in Paris, where he died in 1730. He excelled in drawing with a pen, and appears to have formed his taste by studying the works of Callot. He etched a few small landscapes.

NOBILI, ANTONIO, named STRAFORO, was an excellent landscape painter of Verona. He died young in 1696.

NOBILI, DURANTE DE', an Italian painter, who flourished at Caldarola about 1571, and formed himself on the style of Michelangelo. At S. Pier di Castello, Ascoli, there is a 'Madonna' inscribed with his name, birthplace, and the above date.

NOBLIN, H. and L. Two indifferent engravers of portraits, who lived in Paris about the year 1680.

NOCHER, J. E., a French engraver, born in Paris about the year 1736. He was a pupil of Etienne Fessard, and has engraved several book-ornaments, and a few portraits; among the latter a 'J. J. Rousseau,' after Ramsay, dated 1766.

NOCRET, JEAN, (or NOCROIT,) a French painter and engraver was born at Nancy in 1618, and became a scholar of Jean Leclerc, but finished his studies in Italy under the direction of Poussin. On his return to France he was much employed at St. Cloud and the Tuileries. He painted the portraits of several of the royal family of France, among them the Queen of Louis XIV. as 'Minerva.' He engraved several plates after his own designs; the best is 'L'hommage du petit St. Jean.' He was principal painter to the Duke of Orleans, and Rector of the Royal Academy of Painting and Sculpture in Paris, where he died in 1671. P. Sylvestre engraved his portrait of himself, and Nanteuil that of the Duke of Beaufort. His son CHARLES (born 1647, died 1719) painted portraits with some success, and was known as NOCRET JEUNE.

NODDER, FREDERICK, a botanical painter and engraver who exhibited at the Royal Academy, and who in 1788 was created "Botanical Painter to the King." It is not known where or when he was born, but his name appears first in the catalogues in 1786, and he is said to have died in 1800. He illustrated many important botanical books, and started a long series of volumes on natural history which were completed by other relations of his after his death.

NODDER, R. P., an English painter of horses and other animals, exhibited at the Royal Academy from 1786 to 1820. He was appointed botanic painter to George III., and after that exhibited a few flower pictures. Nothing is known of his life.

NOÉ, AMÉDÉE CHARLES HENRI, Vicomte de. This brilliant draughtsman and caricaturist was the second son of Jude-Amédée, Comte de Noé, a peer of France. The name of the family, whose nobility dates from the time of the Carlovingian kings, is that of a small island near Mirande. There Amédée Charles was born the 20th of January, 1819. The date and place of his birth are thus given by Gérôme, who no doubt knew the facts. His mother was an Englishwoman, and as he grew up he combined in his manners the most striking characteristics of the two nations from which he derived his origin; the calmness of the Englishman with the vivacity of the Frenchman. It was to this singular union of very different qualities, and to his ever ready wit that he owed his great popularity. Although his talent for design had, from his childhood, been known to his friends, and had led to his abandoning the military career for which he had been educated, to study under Paul Delaroche, Charlet, and Lanny, it was only in 1842 that his first "album" appeared. It is entitled 'Calembours, bêtises, jeux de mots tirés par les cheveux. Paris, 1842. Par Cham de N**,' and affords, it is said, the only instance in which the name of 'Cham,' that he rendered so famous, is combined with any hint at the de Noé. Between that year and 1879, when he died, de Noé produced at least forty thousand designs, illustrating every phase of life in France and Algeria. They are to be found in so many different publications, that want of space will not permit us to name them separately. Although 'Cham' dealt so many hard blows, they were always so fair and honest that de Noé was a man esteemed alike by friends and foes. One of the former proposed to inscribe upon his tomb, "Quarante ans d'esprit, et pas un de mechanceté." His wife, the Comtesse de Noé, died in 1880, six months after her gifted husband.

NOEL, ACHILLE JULES, a French landscape and marine painter, born at Quimper in 1815. His works first appeared at the Salon in 1840, and he was awarded a medal in 1853. He died in Paris in 1881. As one of his best works we may name 'The Arrival of the Diligence at Quimper in the time of the Directory.' The following pictures are in the French public collections:

Besançon.	*Museum.*	View of Brest Harbour. 1840.
Bordeaux.	*Museum.*	Two landscapes.
Nantes.	*Museum.*	Sea-piece. 1840.

NOËL, ALEXIS NICOLAS, designer, lithographer, and painter, was born at Clychy-la-Garenne in 1792. He studied in Paris under David, and his sketches in oil and water-colours represent landscapes, military scenes, hunts, and architectural views. He published a 'Voyage Pittoresque et Militaire en France et en Allemagne, dessiné d'après nature, par A. Noël:' most of the plates in this work were lithographed by himself. He died in 1848.

NOËL, ALPHONSE LÉON, a lithographer, born in Paris in 1807, who studied under Gros, Hersent, and Girodet. He began his career as a painter, but acquiring great skill in lithography, he devoted his time almost exclusively to that branch of art. Among a great number of works by him we may name a set of lithographs from the more remarkable

pictures in the Gallery at Dresden. He reproduced a number of Winterhalter's portraits of royalty. He died in 1879.

NOËL, JEAN ALEXANDRE, a French marine painter, was born in 1750, and became a scholar of Joseph Vernet. He visited California in 1768-70, and afterwards Spain and Portugal, and painted storms, fogs, conflagrations, moonlights, and falls of snow, principally in water-colours. He also made sketches of the combat of the French corvette, La Bayonnaise, with the English frigate, L'Embuscade, and of a French frigate passing Alexandria by night. He painted views of Gibraltar and Lisbon; and was an industrious exhibitor till the year 1822. His views of Gibraltar and Cadiz have been engraved by F. Hegi. He was still living in 1831.

NOËL, PETER PAUL JOSEPH, was born at Waulsort sur Meuse, near Dinant, in 1789, and was there instructed in the rudiments of art. At Antwerp he studied under Herreyns and Regemorter, and obtained several prizes there and at Brussels. In Paris he became a disciple of Schwebach; and after visiting Rome, went to Brussels, where he for a time painted landscapes with animals and figures, and then devoted himself entirely to genre subjects. He died at Sosoye in 1822. There are by him:

A Peasant falling from a Tree, and upsetting a Basket of Fruit.
Halt of Bavarian Cavalry.
Postilion before an Inn.
The Market-place of Amsterdam. (*Amsterdam Museum.*)
Girl with grapes. (*The same.*)
A Cavalry Outpost. (*Brussels Museum.*)
Repose of the Shepherds. (*The same.*)

NOFERI, MICHELE, a Florentine painter, of whom little is known. He worked in the 17th century, and was a pupil of Vincenzo Dandini.

NOGARI, GIUSEPPE, a Venetian painter, was born in 1699, and became a scholar of J. B. Pittoni and Antonio Balestra. He especially devoted himself to the painting of half-length figures, and from the numerous heads by him which have been brought to England, it may be concluded that he was an excellent portrait painter. He was Director of the Academy at Venice, where he died in 1763. We are indebted to him for the excellent copies of the 'Madonna de San Sisto,' after Raphael, at Piacenza, and the 'Notte,' after Correggio, at Modena. T. Cattini and T. E. Hayd have engraved after him. Among his better works we may name:

Dresden.	*Royal Gall.*	An old Man.
„	„	The Bust of an old Woman.
„	„	St. Peter.
Stockholm.	*Gallery.*	An old Man.
„	„	An old Woman with a Spindle.

NOGARI, PARIS, (called ROMANO,) a painter and engraver of Rome, who flourished during the pontificates of Gregory XIII., Sixtus V., and Clement VIII. He imitated the manner of Raffaello Motta, and was employed in the Loggie of the Vatican, and in the library and church of the Lateran. He also painted several pictures for other churches, both in oil and fresco. In the church of the Madonna de Monti is a picture by this master representing our 'Saviour bearing his Cross;' in San Spirito in Sassia, the 'Circumcision;' and in the Trinità de' Monti, the 'Taking down from the Cross.' In later years he painted in miniature and practised engraving; his best plate is considered to be 'The Battle of King Ramirez with the Moors' (1588). He died at Rome in 1596.

NOLIN. See NOLLIN.

NOLLEKENS, JOSEPH FRANCIS, (called OLD NOLLEKENS,) was born at Antwerp in 1702. He came to England in 1733, and was for some time a scholar of Pieter Tillemans. He painted landscapes and domestic subjects, and was much employed in copying the works of Watteau, and the architectural views of Giovanni Paolo Pannini. Lord Cobham employed him in several ornamental works at Stowe; and he was also patronized by the Earl of Tilney. Nollekens died in London in 1748. He was the father of the sculptor, Joseph Nollekens. His subjects, like Watteau's, were often musical and fashionable conversations *al fresco*, but they are not imitations of that master: the scene is generally the gardens at Wanstead, the seat of Lord Tilney. There is a painting at Windsor by him containing portraits of Frederick Prince of Wales and his sisters.

NOLLET, DOMINIQUE, was born at Bruges in 1640, and was a scholar of Frans van der Meulen in Paris. He painted history, but was more distinguished for his landscapes, battles, and sieges. His talents recommended him to the patronage of Maximilian, Duke of Bavaria, who sent him to accompany the Duchess to Venice; the governor of the Low Countries also appointed him his principal painter. He was made a member of the Society of Painters at Bruges in 1687. In the church of the Carmelites at Bruges is an altar-piece representing 'St. Louis embarking for the Holy Land.' There are several of his battle-pieces and landscapes in private collections in Belgium. He died in Paris in 1736. His pictures on close inspection have more the appearance of crude sketches than finished works, but viewed at a proper distance, the colours become warm, and the arrangement harmonious.

NOLLI, CARLO, painter and engraver, was a native of Como, a son of Giovanni Battista Nolli the architect, and a scholar of Agostino Masucci and Corradi. He engraved after Guercino, Primaticcio, Parmigianino, and others. He was employed by command of the King of Naples, on the 'Antichità d'Ercolano' (Napoli, 1757-62), and engraved also for Hamilton's works on Greek, Etruscan, and Roman Antiquities. He died at Naples in 1770.

NOLLI, GIOVANNI BATTISTA, the father of Carlo Nolli, was a native of Italy, and flourished about the year 1755. He was an architect by profession, but he engraved nineteen sheets of plans and views of buildings in Rome in 1748.

NOLLIN, (or NOLIN,) J. B., a French engraver, was born in Paris in 1657. He studied in Paris under N. de Poilly, and in Italy, where he executed some plates after Annibale Carracci, Nicholas Poussin, and other masters. He engraved several of the prints in a work entitled, 'Vues, plans, coupes et élévations de Versailles.' He died in 1725.

NOLPE, PIETER, a Dutch painter and engraver, was born at the Hague about 1601. Of his works as a painter little is known apparently beyond a 'Dutch Landscape' in the Copenhagen Gallery; but we have several prints by him. They are usually begun with the point, and finished with the burin. His best productions are his landscapes. He usually signed his prints with his name at length, joining the initials *P.* and *N.* together, and in a few instances with this monogram or , only. He is said to have engraved as early as 1616, and as late as 1670. The following are esteemed his best works:

The Portrait of Johann Adler Salvius, Swedish Minister Plenipotentiary.
A set of eight Cavaliers; etched.
A set of eighteen etchings of Beggars; *in the style of P. Quast.*
St. Peter delivered from prison; *after J. V. Vucht.*
Judah and Tamar, in a large landscape; *from his own design.* The same figures were afterwards introduced into another landscape, of a smaller size.
The Broken Dyke; *from his own design (a masterpiece).*
Daniel in the Den of Lions; *after Blancert.*
An Allegorical Print on the Marriage of the Prince of Orange with the Princess Mary of England.
A set of six Landscapes; *after Adriaan van Nieulant.*
A set of six Landscapes; *after R. Rogman.*
Eight Months of the Year; *Pieter Nolpe fec. et exc.*
The Prophet Elijah and the Widow of Sarepta.
St. Paul, the Hermit, fed by an Eagle in the Desert; *after Pieter Potter.*
The Cavalcade of 1638 at Amsterdam, on the entry of Mary de' Medici into that city; *after C. Molyn;* a large print in six sheets.
A Landscape in the style of *Van Goyen.* 1616.
Six plates of Costumes; *after P. Quast.*
Six plates on the Entry of the Prince of Orange; *after J. Wildens.*
Ten plates on the Entry of Maria de' Medici; *after Moijart de Jonghe.* 1639.
Thirty plates on the funeral of Prince Frederic Henry; *after P. Post.* 1651.

NON, Dom. Viv. de. See Denon.

NON, J. C. R. de Saint. See Saint Non.

NONOTTE, (or Nounotte,) Donat. This painter was born at Besançon in 1707, and became a favourite pupil of Lemoine, who employed him on many of his works, and whose biography he eventually wrote. The death of his protector, the Duke d'Antin, prevented his accomplishing a long-desired journey to Rome. He was made painter to the King, and a member of the Academy of Paris in 1741. In 1754 he was appointed painter to the city of Lyons, where he established a free school of design, the model of all subsequent institutions of the kind in France. He published a 'Complete Treatise on Painting,' in four parts, and was in a literary capacity Associate of the Academies of Rouen and Lyons. He died at the latter city in 1785. His historical pictures are of the style of his age, displaying an abuse of allegory. One of them is the 'Taking of Besançon by the Protestants.' But after the earlier portion of his career, he abandoned this branch of art for portraiture. Among his portraits we may name:

Robert le Lorrain, sculptor (*engraved by J. N. Tardieu*).
Gentil Bernard, (*engraved by Daullé*).

NONZIO, (or Annunzio,) an Italian miniaturist, was born at Trent, but lived and worked at Milan in the last half of the 16th century. His daughter, Fede Galizia (*q.v.*), was born at Trent in 1575.

NOOMS, Renier, (or Remigius,) commonly called Zeeman, was born at Amsterdam about 1612 Very little is known of his life. It is supposed that at one time he worked with the elder Willem van de Velde. He resided for a long time in Berlin, where he was painter to the Elector Frederick William; he also visited England and France. On etchings published by him in Amsterdam, we find the dates 1652, 1654, and 1656; on others published in Paris, 1650 and 1652. He also etched three plates of the naval fights between the English, French, and Dutch, which took place in 1673. The paintings of Nooms betray the influence chiefly of Backhuysen and Claude. The date of his death is not known, but it must have been later than 1673. Isaak and Enoch Zeeman, who were working in London about the middle of the 18th century, were most likely related to Nooms. Paul Zeeman was the son of Enoch. (See Zeeman.) Among the better works of Nooms we may name:

Amsterdam.	*Museum.*	Sea-fight near Leghorn, 14th March, 1653.
,,	,,	View of Amsterdam.
Berlin.	*Museum.*	A Quiet Sea.
,,	,,	Seashore with Boats.
Paris.	*Louvre.*	View of the old Louvre, from the South bank of the Seine (*a masterpiece; etched by Méryon*).
Vienna.	*Belvedere.*	A Sea-piece.

The following is a list of his plates:

Two plates of Block-houses.
Landscape with Canal and Boats.
The Dutch Herring Fleet.
A set of eight plates of Shipping; designed and engraved by *Remy Zeeman.* 1632.
A set of four Views in Amsterdam. 1636.
A set of four Sea-ports in Holland; published at Amsterdam in 1656.
The Four Elements; in four plates; *Reinier Seeman, fec.*
Two Views in Paris, one of the Faubourg St. Marceau, the other of the Gate of St. Bernard.
A set of twelve Views of Shipping; published in London by Ar Tooker.

NOORDE, Cornelis van, painter and engraver, was born at Haarlem in 1731. He was the scholar successively of F. Decker and F. H. Jalgersma, and afterwards became master of the Haarlem school of design. He died in 1795. Among his works may be named:

His own portrait, in chalk and Indian ink.
,, ,, a woodcut.
Portrait of Frans Hals, a mezzotint.
A View of Haarlem, engraving *after J. Van Eyck.*
A Landscape with Cow (etching).

Van Noorde signed himself C. V. N.

NOORDERWIEL, Hendrik, a painter on glass, who was one of the founders of the 'Pictura' fraternity at the Hague in 1656.

NOORDT, Jan van, was a painter of the 17th century, who produced emblematical subjects, bathing nymphs, and also portraits, some of which have been engraved. Strutt cites him as an engraver, on account of an etching dated 1645, of a 'Landscape with Ruins,' probably after P. Lastmann. Bartsch mentions another after P. van Laer; and the portrait of Prince Baltazar Carlos of Spain, inscribed, '*Juan de Noort fecit,*' is probably by him.

NOORT, Adam van, painter, was born at Antwerp in 1557. He was the son of Lambert van Noort, and shares with Otho Van Veen and others the honour of guiding the youthful steps of Rubens. The facts of his life are obscure. He has sometimes been represented as a brutalized victim of dissipation, but considerable doubt hangs about many of the traditions to that effect. He is said to be the author of the 'Tribute of St. Peter,' in the church of St. James at Antwerp, in which case he must have had a genius for colour only inferior to that of Rubens. Van Noort's daughter became the wife of Jordaens, who was his pupil. Pictures under the name of Van Noort are very rare, although in his long life he must have produced a great number. They pass, no doubt, as a rule, under the names of his various pupils. Van Noort died at Antwerp in 1641. Among his works we may name:

Brussels.	*Gallery.*	Christ blessing the Children.
Ghent.	*S. Michael's Church.*	The Cure of the Lame Man.

A 'Standard-bearer' at Munich, ascribed to Hendrik Goltzius, is perhaps by Adam van Noort.

NOORT, Arthus van, a painter on glass, who flourished at Nymeguen in the 16th century.

NOORT, Lambert van, historical painter, was born at Amersfort about 1520, and became a master of the guild at Antwerp in 1547. He was the father of Adam van Noort. He died in 1571. In the Antwerp Museum there is a 'Nativity' by him, signed *Lambertus a Noort, Inven: pingebat Ao.* 1555, as well as fifteen other pictures. At Brussels the Museum possesses an 'Adoration of the Shepherds,' and a 'Descent from the Cross.' Lambert designed the windows in St. John's Church at Gouda, and himself painted two of them, which were dated 1551 and 1559. He also practised with success as an architect.

NOORT, Pieter van, a little known Dutch painter of the 17th century, who painted fish and still-life.

NOORTIG, Jan, (or Noortrys,) a native of Friesland, and painter of genre subjects in the manner of Bega. According to Kramm he was an amateur. He flourished about 1660.

NOOTT, Wemmer, a native of Arnhem, who flourished between 1670 and 1750. He lived chiefly at Emmerik, where he painted perspectives, and excelled in the imitation of sculptured surfaces.

NOP, Gerrit, an obscure painter, who was born at Haarlem late in the 16th century. He lived for a time in Germany and Italy, where he painted history and portraits. He died in 1622.

NORBERT, Pater. See Baumgartner, Joh.

NORBLIN de la GOURDAINE, Jean-Pierre, a painter and etcher, was born at Misy, near Sens, in Burgundy, in 1745. He was a pupil of Casanova. In 1774 he visited Poland, and founded a school for painters at Warsaw; he also became court-painter to King Stanislaus, by whom he was subsequently knighted. He returned to France in 1804, and died in 1830. His most important works, seventy-seven etchings of scenes from the Bible, heads, and landscapes, are in the style of Rembrandt. He signed his plates with the initials *N*; *N. f.*; *N.* 1776. *W.* (that is Warsowiae), or a monogram.

NORBLIN de la GOURDAINE, Sebastien Louis Guillaume, the son of Jean-Pierre and an historical painter, was born at Warsaw in 1796. Taken to Paris when young, he studied under Regnault and Blondel, and in the École des Beaux Arts. In 1823 he obtained the second, and in 1825 the first, *grand prix;* which enabled him to pursue his studies in Rome. He returned to France in 1882. There are several of his works in the church of St. Louis en l'Isle, in Paris, and the Orleans Museum possesses his 'Death of Ugolino.'

NORBURY, R., painter and sculptor, was born at Macclesfield in 1815. He held successively the posts of assistant master to the Schools of Design at Somerset House and at Liverpool. After his resignation of the latter appointment he was elected President of the Liverpool Water-Colour Society. He was also a member of the Liverpool and Cambrian Academies. He painted a large number of portraits, and was also much employed in decorative design and in book illustration, practising at Liverpool, but frequently exhibiting in London. He died April 25, 1886.

NORCINO (or Norcini). See Parasole.

NORDEN, Frederick Ludwig, a Danish naval captain and draughtsman, was born at Glückstadt in 1708. He travelled for Christian VI. in Egypt and Nubia, and coming to England, he published with his illustrations, 'Travels in Egypt and Nubia,' and 'Ruins at Thebes' (1741). He died in 1742. There is another edition in French (Copenhagen, 1755), in which the plates are engraved by M. Tycher.

NORDEN, John, an English artist, was an eminent engraver of topographical subjects. Anthony Wood conjectures, with great probability, that he was the author of several tracts which he enumerates, and thinks he was born in Wiltshire, about the year 1546. He was a commoner of Hart Hall, Oxford, in 1564, and took the degree of Master of Arts in 1573. He resided at Hendon, in Middlesex, was patronized by Lord Burleigh, and his son, Robert, Earl of Salisbury, and was surveyor of the King's lands in 1614. He died about 1626. His principal work, as an engraver, was his 'Speculum Britanniæ,' or an Historical and Topographical Description of Middlesex and Hertfordshire, with a frontispiece and maps. He also engraved a 'View of London' in 1609, with a representation of the Lord Mayor's Show; and a series of costumes.

NORDENBERG, Bengt, Swedish painter; born April 22, 1822, at Kompikalla (Sweden); for seven years he followed the trade of carpenter, and then began to study art at the Stockholm Academy, subsequently going to Düsseldorf, where he was a pupil of Th. Hildebrandt; painted genre episodes of Swedish peasant life; in 1853 went to Dalecarlia; in 1857 was in Paris, visiting Italy in 1859. His works include: 'Holy Communion in the Village Church,' 'A Golden Wedding,' and 'A Forest Fire.' He obtained a medal at Lyons in 1866; medals at Stockholm in 1845, 1847, and 1848; an honourable mention at the Paris Salon in 1864; also at the Vienna Exhibition of 1873; and a gold medal in London 1879. He died in June 1903.

NORGATE, Edward, "limner," was the son of Dr. Robert Norgate, master of Bennet College, Cambridge, where he was born. He was brought up by Nicholas Felton, Bishop of Ely, who married his mother. He showed early a strong inclination for Heraldry and Illumination. As he became not only one of the best artists in the latter branch of art, but also an excellent judge of pictures by the old masters, he was sent to Italy by the Earl of Arundel to make purchases for him in that country. Fuller speaks of him as the best illuminator of his time, and he became Windsor Herald and Clerk of the Signet. Fuller says that he died at the Herald's Office the 23rd December, 1650, but Dallaway says that his 'Miniature, or the Art of Limning,' in his own hand, is dated 1654. Among his best works were a letter from James I. to the 'Sophy' of Persia, and the letters-patent appointing the Earl of Stirling Governor of Nova Scotia. The latter was found in the last century, and was at first attributed to Van Dyck.

NORIEGA, Pedro, a Spanish historical painter of little note, who was living at Madrid in 1658.

NORMAND, Charles Pierre Joseph, designer, engraver, and architect, was born at Goyencourt (Lourme) in 1765. He was instructed by M. Thierry and Gizors, and in 1792 obtained a prize and went to Rome, where he pursued his studies.

He exhibited in the Louvre in 1800 and 1802, published a number of works with plates, and prepared others for the 'Annales du Musée,' 'Les vies des peintres, par Landon,' and 'Nouveau parallèle des ordres d'architecture des Grecs, des Romains, et des auteurs modernes' (1819). Among his other plates may be mentioned:

The Miracle of the Loaves; *after Raphael.*
The Ceiling of the Sistine Chapel; *after Michelangelo.*

He died in Paris in 1840.

NORMAND, Louis Marie, son of the above, was taught design by Lafitte, and engraving by his father. He was born in Paris in 1789. Besides the plates for a large number of books, he engraved the 'Marriage at Cana,' after Paul Veronese, and other important works.

NORRIS, Charles, an eccentric well-to-do amateur artist who resided in Pembrokeshire and whose claim to fame rests upon his drawings of the architectural antiquities of Wales, and especially upon those of the Cathedral of St. David's, which he published in 1811. He was also a talented etcher, and did many delightful plates illustrating Tenby and the castles, such as Manorbere and Llamphey, in its neighbourhood. He was born in London in 1779, early left an orphan with a considerable estate, was an officer in the army for a few years, but on his marriage resigned his position and gave up his time to art and to the study of architecture. He died at Tenby in 1858.

NORSINI (or Norsino). See Parasole.

NORTH, Marianne, the sister of Mrs. John Addington Symonds, and perhaps one of the best and most accurate flower painters who ever lived, was born at Hastings in 1830, and died in Gloucestershire in 1890. She was the daughter of Frederick North, member for Hastings, who in 1865 retired from Parliament, and she travelled with him through many lands, and from him acquired her passionate love of flowers. She painted them in every quarter of the globe, exploring the forests of Java and Borneo, Australia and Chili, in search of new blossoms which she could depict with loving skill. Her whole collection she presented to Kew, adding to her generosity the gift of a gallery in which they might be exhibited, and arranging them herself with the utmost patience and diligence. She is believed to have been offered a peerage by Queen Victoria, who very highly esteemed her, and who was most grateful for her generosity to the nation and her services to botanical science. She was a woman of marvellous charm, great refinement, and considerable learning, but united with the pleasant and even affectionate manner in which she treated her friends a very stiff and formal if not stilted demeanour to others. Her work cannot be too highly praised for its perfect accuracy, and students of botanical science owe very much to her profound knowledge and her assiduous industry and patience. She ruined her own health by her travels in tropical regions in search of flowers, and a tropical fever which she first of all obtained in Borneo was the eventual cause of her decease. Her autobiography, edited by her sister, Mrs. J. A. Symonds, appeared in 1893 in two vols., called 'Recollections of a Happy Life,' and in the same year was issued 'Further Recollections of a Happy Life,' being selections from her journal, edited by the same sister. G. C. W.

NORTHCOTE, James, an English historical and portrait painter, was born at Plymouth in 1746. His father was a watchmaker, and he for some time assisted in the same business, but with his whole mind bent upon being a painter. The fame of his countryman, Joshua Reynolds, inflamed his desire; and the kind view that some of his townsmen took of his attempts in art, and their friendship or acquaintance with the President, introduced Northcote to his notice. In his 25th year he was permitted to enter the studio of Sir Joshua, and he remained in the employment of that master for about five years. In 1777 he went to Rome, to see, as his biographer says, "if fame reported truly of the prime works of the chiefs of the calling." The journey at least enabled him to talk of Michelangelo, Raphael, and Titian. This he never ceased doing, and his productions served as commentaries. Northcote returned to England in 1780, and applied himself to the long life's work which did not come to an end till more than fifty years had passed. Among his best pictures may be named, 'The Death of Wat Tyler' (*City of London Gallery*); 'The Murder of the Children in the Tower;' 'The Entry of Bolingbroke and Richard II.;' 'Hubert and Arthur;' 'The Earl of Argyll asleep;' 'Lady Jane Grey;' 'Prospero and Miranda;' 'A Vulture and Snake;' 'A Lion Hunt,' and some others of the like kind, in which he showed a considerable gift for animal painting. His portraits are numerous; but whatever veneration he felt for Titian, or for his master Sir Joshua, he failed to emulate their works. In 1796 he published a series of ten engravings from his own pictures, the subject being the contrasted careers of 'A Diligent' and 'A Dissipated Maidservant,' a sort of female version of Hogarth's 'Idle and Industrious Apprentice.' It is a very feeble performance. There is a portrait of Northcote, by himself, in the National Portrait Gallery, and another in the gallery of Haarlem. In the former collection there are also portraits by him of Jenner and Lord Exmouth. Northcote was elected A.R.A. in 1786; R.A. in 1787; and died in 1831.

Northcote exercised the pen as well as the pencil. His earliest known literary productions are some papers published in 'The Artist,' entitled 'Originality of Painting;' 'Imitators and Collectors;' 'A Letter from a discontented Genius;' 'Character of John Opie;' 'Second Letter of a discontented Genius;' 'On the Imitation of the Stage in Painting;' 'The History of the Slighted Beauty;' 'The Dream of a Painter, an allegory.' His most important performances as a writer, are his 'Life of Sir Joshua Reynolds,' containing anecdotes of many distinguished personages, and a brief analysis; to which are added, 'Varieties on Art,' published in 1813, in quarto. A supplement appeared in 1815; and an octavo edition in 1819, with considerable additions. In 1828 he published an octavo volume of 'One hundred Fables,' original and selected, with engravings on wood from his own designs. In 1830 appeared the 'Life of Titian;' and, after his decease, a second volume of Fables, published under the title of 'The Artists' Book of Fables,' and illustrated with numerous woodcuts, executed under the direction of Harvey. The curious process Northcote made use of in designing these cuts has been often described. He clipped figures of animals out of all kinds of books, papers, &c., and selecting such as fitted the fable to be embellished, pasted them down to paper in the required places, filling in backgrounds with his pencil. The

designs thus made were freely interpreted by the engraver.

NORTHEN, ADOLF, battle painter, was born at Münden in Hanover, in 1828, studied from 1847 to 1851 at the Academy of Düsseldorf. In his first productions he painted scenes from the wars of Napoleon I., and brought himself especially into notice by his 'Battle of Waterloo' (1855), which is in possession of the King of Hanover, and at a later date he executed several lively and characteristic sketches from the Franco-German war. He died at Düsseldorf in 1876. The following are some of his best pictures:

Guerillas with captured French Soldiers. 1852.
The Skirmish on the Göhrde. *Hildesheim Mus.* 1852.
Napoleon's Retreat from Russia.
Episode at Gravelotte.
The Prussian Guards at Königrätz.
Attack of the 16th Uhlan Regiment, near Vionville.

NORTON, CHRISTOPHER, an English engraver in the latter half of the 18th century. He studied in the St. Martin's Lane Academy, and at Rome in 1769, gaining a Society of Arts' premium the same year. There are plates by him after Pillement, Vaudevelde, Canot, &c.

NOSADELLA. See BRIZZI, FRANC.

NOTER. See DE NOTER.

NOTER, AUGUSTE HERMAN DE, the son of P. F. Noter, was born at Ghent in 1806. He painted landscapes and scenery in winter in the style of the Wouvermans. He died in 1839.

NOTER, PIERRE FRANÇOIS DE, was born at Walhem, near Malines. He was the son of an architect and a pupil of Van Gheel the sculptor, but in 1811 devoted himself entirely to painting, in which he rose to some eminence. His pictures represent landscapes, shipping, and above all streets and the interiors of churches. In 1824 he was a member of the Academy of Amsterdam, and Professor in that of Ghent. In most of the Museums of Belgium, Holland, and the north of France his pictures are to be found. He died in 1842.

NOTERMANN, EMANUEL, animal and genre painter, was born at Oudenarde in 1808, and studied in the Academy at Ghent, but in 1830 he became a scholar of Maes-Canini, and finished his art education under Peter Kremer. His paintings represent domestic scenes by day- and candle-light, consecrations of churches, carnivals, &c. He died in 1863. His best known works are: 'A Spaniel,' and 'A Poacher bewailing the Loss of his Dog.' Among his etchings, which are rare, 'The Death of Anton Van Dyck,' after P. Kremer, is the best.

NOTHNAGEL, JOHANN ANDREAS BENJAMIN, a German painter and engraver, was born at Buch, in the principality of Saxe-Coburg, in 1729. He resided at Frankfort, and worked at the manufacture of wall-papers under Lentzner, after whose death he married his widow and continued the business himself. He acquired considerable reputation as a painter of landscapes with merry-makings, in the style of Teniers; but he is now more known as an engraver. His best productions are a number of heads and busts, in which he has imitated the style of Rembrandt with great success. His plates amount to sixty-five, marked with *N.* and a nail, or *B.N.F.* He died at Frankfort in 1804.

NOTTI, GHERARDO DALLE. See HONTHORST.

NOUAILHIER, (or NOYLIER,) was the name of a family of enamel painters of Limoges from the 16th to the 19th century:—COULY, or COLIN, was burgomaster from 1513-31. JACQUES was born in 1605, and flourished under Louis XIV.; he painted the 'Adoration of the Magi,' after Van Aken, in the Louvre at Paris. PIERRE, was born in 1657, and flourished 1686—1717. JEAN-BAPTISTE was born in 1752, and died in 1804. A collection of the works of these artists is in possession of M. de Lille-Loture at Orleans.

NOVA, PECINO DE. There were several artists at Bergamo of this name. Tassi quotes documents which prove that Pecino and PIERO DE NOVA were two different men. The former was the son of ALBERTO DE NOVA, a painter. Pecino worked at intervals at Santa Maria Maggiore, Bergamo, from 1363 to 1381. In 1375 Piero, who was probably the brother of Pecino, Pecino, and Michele de Roncho, a Milanese, were all working in conjunction at the above church. Fragments of frescoes by one of the Novas can still be seen in the belfry, together with a 'Virgin and Saints,' 'The Epiphany,' and other Scripture subjects. On the front of a house in the Contrada Sant' Andrea, Bergamo, some remains of frescoes by one of the Novas can also be seen. We may also name two altar-pieces at Bergamo:

Virgin and Child, with SS. Catharine, Francis, and donors.
Virgin and Child, with SS. Bartholomew and Agatha.

There are other works of theirs in the Locchis Carrara Gallery.

Pecino de Nova was still working at Bergamo in 1399, and was buried there 6th June, 1403.

NOVARRA. See RICCI.

NOVELIERS, PIERRE. In 1605, a painter of this name was appointed conservator of the pictures in the palaces of Brussels and Tervueren.

NOVELIERS, SALOMON, son of the last-named. In 1618 he succeeded to the office of his father, and was also named painter to the court. In 1613 he was commissioned to catalogue the pictures left by Charles de Croy, Duc d'Arschot. A certain DAVID NOVELIERS is supposed to have been a second son of Pierre.

NOVELLANUS. See NEUVEL.

NOVELLARA. See ORSI.

NOVELLI, FRANCESCO, the elder, an engraver, was born at Venice in 1764. After learning the principles of his art under his father, he attended the Academy of his native place for some time, and then went to Rome. In conjunction with Cumano he etched the works of Rembrandt with such skill that his copies have been often mistaken for the originals; he also imitated the designs of Mantegna with success, and engraved that artist's 'Madonna della Vittoria' (about 1800), The date of his death is not recorded. He was a member of several academies. He signed his prints with a monogram in a circle. His son of the same name was also an engraver.

NOVELLI, PIETRO, painter and engraver, called, from his birthplace, MONREALESE, or MORREALESE, was born in 1603. He resided for a long time in Palermo, but in later life, it is said, he visited Rome, which city, as well as the former, possesses several pictures from his hand. He was living up to 1660. His masterpiece is the 'Marriage at Cana,' in the refectory of the Benedictines at Monreale. Novelli's style is a little like that of Caravaggio. His life was published by Agostino Gallo (Palermo: 1829).

NOVELLO, GIOVANNI BATTISTA, a painter o. Castelfranco, and pupil of the younger Palma. In

the neighbourhood of Castelfranco are some good altar-pieces by him. He was the master of Pietro Domini. He was born in 1578, and died in 1652.

NOWER, Francis, a herald painter of the seventeenth century, who died with his children and servants in 1670 in a fire in Bartholomew Lane, London. He was the editor of the fourth edition of Guillim's 'Display of Heraldry,' and he supplied all the new illustrations for the work. He did many coats-of-arms for the City Companies, and his name constantly appears in their books of accounts. He also painted banners for the City regiments, and for two at least of the City Guilds.

NOYLIER. See Nouailher.

NUERI, Avanzio, painter, was born at Castello, near Rome, studied under Pomerancio, and was employed by Sixtus V. His works are to be found in the churches of Rome. He was born in 1562, and died in 1629.

NUIJEN, Wijnand Jan Joseph, (Nuyen,) painter and designer, a scholar of A. Schelfhout, was born in 1813, and died at the Hague in 1839. In his sixteenth year he exhibited a landscape at Ghent, for which he received a prize; some time after he obtained a first prize from the Felix Meritis society at Amsterdam. In 1838 a winter scene, which he exhibited at Ghent, attracted attention, and led to his nomination as a member of the Academy of the Fine Arts at the Hague. He was also a member of that of Antwerp and of the Netherlands Institute. His premature death prevented the full development of his talents. There is a landscape with ruins by him in the Amsterdam Museum, which is considered one of his finest works.

NULCK, L., a painter apparently of the Dutch school, of whose life nothing is known. In the Collection of M. Ch. Careus, Brussels, there is an interior with figures by him, signed *L. Nulck*, 1680.

NUMAN, Hermanus, painter and etcher, was born at Ezinge, near Groeningen, in 1744. He first designed and painted birds and landscapes, but devoted himself later on to portraiture in oil and pastel, and studied engraving under Le Bas at Paris. He produced many portraits at Amsterdam, and published in 1797 a series of etchings representing Dutch country houses. He died in 1820.

NUNEHAM, Simon Harcourt, Viscount, was an amateur etcher. There are various landscape plates by him, some after Paul Sandby, and some 'Views of the Ruins at Stanton Harcourt.' He became the second Earl Harcourt, and died in 1809.

NUNES, Philip, (or Fra Philipe das chazas,) a Portuguese artist, born at Villa Real de Tras-os-montes. He entered holy orders in 1591, and took the name of Fra Philipe das Chazas (of the wounds). He was one of the most celebrated artists in Portugal in his time, and author of 'Arte de pintura, symetria e perspectiva,' 1615.

NUÑEZ, Juan, one of the earliest of the painters of Seville, lived at the commencement of the 16th century, and was a scholar of Sanchez de Castro, and married Ana de Castro, a relation of that master. The greater number of his works have been destroyed. In the cathedral of Seville there is still a picture by him representing the 'Virgin with the dead Christ in her arms, accompanied by St. Michael and St. Vincent Martyr;' in the foreground are several figures on their knees adoring the Virgin. This picture Cean Bermudez compares to the work of Albert Dürer.

NUÑEZ, Pedro, was born at Madrid early in the 17th century. He studied under Juan de Soto, and afterwards at Rome, it is said under Guercino. On his return he painted a series of the Spanish sovereigns for the theatre of the Alcazar at Madrid. In 1625, by command of Prieto, General of the Order of Mercy, he executed some works for the cloister of the convent of the order. He died at Madrid in 1654, having unsuccessfully competed with Angelo Nardi for the post of King's painter.

NUÑEZ DE VILLAVICENCIO, Pedro, a chevalier of the order of St. John, was born at Seville in 1635, of an illustrious family. He studied painting for amusement, and placed himself under the direction of Murillo, to whom he became the most attached friend. Such was his progress in the art, that from an amusement it became his constant occupation. As a knight of the order of St. John, he was obliged to perform the usual expedition (*las carabanas*); and on his arrival at Malta he placed himself under Matteo Preti, called Il Calabrese, who was also a knight of the same order; and with him he increased his knowledge, particularly in chiaroscuro. On his return to Spain he rejoined Murillo, who loved him tenderly, and for whom he felt such attachment and veneration that he always resided with him. The two conjointly founded the Academy of Seville. The master died in the arms of his scholar. Villavicencio, like Antolinez, Tobar, and Meneses Osorio, approached so near to the manner of Murillo in painting children, that it is sometimes difficult to decide between the two; he was also an excellent portrait painter. He died at Seville in 1700. There is a picture by him at Alton Towers, the seat of Lord Shrewsbury, partaking of the dark manner of Calabrese. It represents the Virgin sewing, and Joseph embracing the child Jesus. The Madrid Museum contains a picture by him of 'Boys playing with Dice;' and the Suermondt Gallery at Cologne had a 'Child Jesus, in a Landscape.' The Carmen Calzado, at Seville, has also some genre pictures and portraits by him, including his own portrait.

NUNZIATA, Toto (or Antonio del), painter, was a pupil of Ridolfo Ghirlandaio. He is said to have visited England in 1531.

NUSBIEGEL, Johann, (or Nussbiegel,) an engraver, born at Nuremberg in 1740, was a son and scholar of Georg Paul Nusbiegel (who died 1776). He studied perspective under Stettner, and attended the Academy at Nuremberg under Preissler. He engraved several plates and portraits for Lavater's works, and executed some others after the designs of Chodowiecki. One of his best plates is the 'Death of Schwerin,' after Berger. He died in 1818.

NUTI, Giulia, the wife of Antonio Marini (*q. v.*), frequently painted flowers in her husband's pictures.

NUTSCHIDEL. See Neuchatel.

NUTTER, William, an English engraver, who studied under J. Smith and Bartolozzi, and practised in the stippled manner. He was born in 1754. There are plates by him after Reynolds, Morland, Westall, Hoppner, Wheatley, and Russell. He died in Somers Town in 1802.

NUTTING, Joseph, was an English engraver, who resided in London at the beginning of the 17th century. He was principally employed by the booksellers, and executed among others the following portraits:

Charles I., with the persons who suffered in his cause.
Mary Capel, Duchess of Beaufort; *after Walker.*
Matthew Mead, father of Dr. Mead.

Sir John Cheke.
Lucius Cary, Viscount Falkland.
Robert Pierpoint, Earl of Kingston.
George St. Loo, Commissioner for the Navy.
Henry Sacheverel, D.D.
John Locke.
Aaron Hill.
G. Parker, the Almanack-maker.
Johannes Jacobus Scheuchzerus; *after Melchior Fusslinus.*
William Elder, Engraver; *after Faithorne.*
Dr. Monk, Bishop of Hereford, who died in 1661.

NUVOLONE, CARLO FRANCESCO, (called PANFILO,) was the eldest son of Panfilo Nuvolone, and was born at Milan in 1608. He received his first instruction from his father, but was afterwards a scholar of Giulio Cesare Procaccini. He abandoned the principles of that master to imitate the works of Guido Reni, and some of his pictures, particularly those of the Virgin, approach so near to the style of the latter, that he acquired the *soubriquet* of 'the Guido of Lombardy.' In the oratory adjoining the church of San Vincenzio at Piacenza is his 'Purification of the Virgin,' considered his best work. In the church of San Vittore, at Milan, is a fine picture by him of 'St. Peter's Miracle at the Gate of the Temple.' Other works of his are in public buildings at Parma and Cremona. He also painted portraits with great success. In the year 1649, when the Queen of Spain visited Milan, he was selected to paint her portrait. He died in 1661.

NUVOLONE, GIUSEPPE, also called PANFILO, was the younger brother of Carlo Francesco Nuvolone, and was born at Milan in 1619. Possessed of a fervid imagination, and great facility of hand, his works form a striking contrast to those of his brother. During a long life, he painted many altar-pieces for the churches at Brescia, and other cities in the states of Venice. A 'St. Jerome' in the church of San Tommaso at Piacenza is regarded as one of his best productions. Towards the latter part of his life his powers became languid and feeble, which is not extraordinary, as he continued to paint till his eighty-fourth year. He died in 1703.

NUVOLONE, PANFILO, was a native of Cremona, and flourished about the year 1608. He was one of the ablest disciples of Giovanni Battista Trotti, and painted history in the style of that master. In the church of the monastery of SS. Domenico and Lazzaro at Milan, is one of his principal works, representing the 'Rich Man and Lazarus;' and in the cupola of the church of La Passione, the 'Assumption of the Virgin.' Zani places his death in 1651.

NUVOLSTELLA. See NIVOLSTELLA.

NUYEN. See NUIJEN.

NUZI, ALLEGRETTO, (or NUCCI DI NUZIO,) called ALLEGRETTO, or GRITTO, DA FABRIANO, was born at Fabriano in the 14th century, and first appears on the Register of Florence in 1346, at which date he may be said to have brought to that city the manner of the Umbrian school. Nothing is known of the details of his life, and the earliest picture signed and dated by him is a 'Madonna and Child, between the Archangel Michael and St. Ursula,' with the six donors kneeling on each side of the throne, which bears the date of 1365. In 1369 he executed the altar-piece now in the sacristy of the cathedral of Macerata; and in 1372 he completed the 'Virgin and Child,' now in the possession of Signor Romoaldo Fornari, of Fabriano; the same gentleman also possesses an 'Ecce Homo' that can be assigned to Allegretto. In the Gallery at Berlin are two panels by this artist, viz., a 'Virgin and Child, between SS. Catherine and Bartholomew,' and a 'Crucifixion.' Crowe and Cavalcaselle have attributed to this artist an altar-piece now in the sacristy of the Fabriano cathedral, containing the 'Virgin and Child, with SS. Bartholomew, John the Evangelist, and Mary Magdalene;' as also the 'St. Augustine between SS. Nicholas of Tolentino and Stephen,' in the sacristy of Sant' Agostino, in the same city. According to Ricci, Allegretto is the author of the frescoes in Santa Lucia of Fabriano, which represent the 'Death and Coronation of the Virgin,' the 'Crucifixion,' and other sacred subjects, executed between 1345 and 1349. Other paintings by him are to be found at Cancello, near Fabriano, in which church he was buried in 1385. He signed his pictures, *Allegrettus Nutii de Fabriano.*

NUZZI, MARIO, called MARIO DA' FIORI, or MARIO DELLA PENNA, was born at Penna, in the diocese of Fermo, in 1603, and was a scholar of his uncle Tommaso Salini, a flower painter. He chiefly resided at Rome, where his pictures of fruit and flowers were held in the highest estimation. But from using something of a noxious quality in the preparation of his colours, his works soon lost their original freshness, and many of them have almost entirely perished. He was in 1657 made a member of the Academy of St. Luke, and died at Rome in 1673. He was much employed in painting garlands to decorate figures of the Virgin, Saints, and other religious subjects. The church of Sant' Andrea della Valle at Rome contains a wreath of flowers painted by him round Andrea Camassei's portrait of St. Cajetanus. A 'Bird Concert' was engraved after him in mezzotint by Earlom.

NYMEGEN, (or NIMEGEN, or NIMWEGEN,) DIONIJS VAN, son and scholar of Elias, was born at Rotterdam in 1705. He painted similar subjects to those by his father, and also excelled in portraiture. It is related that at the age of eighty-one he painted, without the aid of spectacles, a perfect likeness of a young lady. His crayon drawings are also much esteemed. He died in 1798 or 1799.

NYMEGEN, ELIAS VAN, was born at Nymeguen in 1667, and was taught the first elements of the art by his elder brother, who was an indifferent painter of flowers and portraits; but on the death of his instructor, when he was little more than fourteen years of age, he resolved to dispense with further assistance, and applied himself to the study of nature till he became a tolerably correct designer of the figure, and acquired a competent acquaintance with perspective and architecture. He also excelled in painting landscapes and flowers. His principal occupation was ornamenting the ceilings and saloons of mansions in Holland, with emblematical and historical subjects, embellished with bas-reliefs and other accessories. His talents recommended him to the patronage of the Princess of Orange, who employed him in adorning the apartments of her different palaces, in which he was occupied several years. He died at Rotterdam in 1755.

NYMEGEN, GERARD VAN, was the son of Dionijs, and was born at Rotterdam in 1735. He was instructed by his father, and at a very early age painted the portrait of Prince William V., which was engraved by Beauvarlet; but he applied himself more

particularly to landscape, in which he made the works of Ruysdael, Everdingen, and Pynacker his models. His best pieces are mountainous landscapes, and forest scenery with rivulets, ornamented with animals and figures. He painted many portraits, and made drawings and copies after Jacob Ruysdael, Wynants, Hackaert, and Hobbema. There exist twenty-one etchings of landscapes by him. He died at Rotterdam in 1808.

NYMEGEN, Susanna Catharina van, born Vijgh, the wife of Gerard van Nymegen, has left several drawings of landscape of some merit. She died in 1805.

NYMEGEN, Tobias van, the younger brother of Elias van Nymegen, was born at Nymeguen about the year 1670. His technical education was similar to that of Elias; and he pursued the same branch of the art. He was invited to the court of the Elector Palatine, in whose service he remained till his death, the date of which is not ascertained.

NYMEGEN, (or NIMWEGEN,) Willem van, of Haarlem, was admitted as master into the Guild of St. Luke, at Delft, in 1684. He was celebrated for imitating engravings with the pen. He died in 1698.

NYPOORT, Justus van (or van der), painter and etcher, a little-known artist, who is, nevertheless, of some importance. He painted scenes of peasant life, often humorous, several of which he etched in the style of Ostade. He flourished about 1680. Plates :

Pat. Joan. Maldonatus; an Angel beside him and Death in the distance.
Zoylus; "De gustibus non est disputandum."
Peasants in a Room.
Interior of Farm-house, with the Farmer and his Family.
A Knife-grinder before a Farm-house.
A Peasant with his Wife and Child.
Peasants drinking and playing Cards.
Peasants and Children in an interior.
Three Peasants smoking and drinking.
Group of three Boors in a Cottage.
The Fruit-dealer.
A company of Peasants
Three Card-players.
A Boor looking into an empty Jug.
A village Surgeon and a Boor with toothache.
Landscape, with a Sacrifice.
A Genius laying a Halberd on the breast of a winged old man asleep under a tree.
A book-plate for the Prince-Bishop, Carl von Olmütz.

NYS, Jacques de. See Denys.
NYTS. See Neyts.

O

O. See Van der O.

OAKES, John Wright, a landscape painter of eminence, was born at Sproston House, Middlewich, Cheshire, the home of his family for several generations, on July 9, 1820. Early in life he was brought to Liverpool, where he was educated, and apprenticed to a house painter. In 1839 Oakes made his first appearance as an exhibitor, at the Liverpool Academy, with a picture of 'Fruit,' priced 5 guineas. His residence in the following year and until 1846 was 4, Parker Street. He continued to exhibit fruit pieces for several years, but in 1843 he began modestly as a landscapist with a three-guinea 'Sketch on the Lancashire Coast.' W. J. Bishop is credited with being his chief preceptor in art, and he seems to have attended classes at the Liverpool Academy, but his training was in all probability desultory. Oakes continued a house painter, until success as a picture-maker enabled him to dispense with ladders and pails. This probably was about 1846, when he exhibited ten landscapes, of local or Welsh subjects, at the Liverpool Academy. In the following year he was elected an associate of that body, removed to 100, Bold Street, and exhibited 'Nant Frangcon, Carnarvonshire,' at the British Institution. About this date Oakes married a lady who had a prosperous business as a dressmaker. In 1848 his pictures at Liverpool included some subjects in the Lake District, one of them, 'On the river Greta, Keswick,' having previously been shown (his first appearance) at the Royal Academy. Thereafter, with a single exception, he was always represented at the Royal Academy, where in all (according to Mr. Graves) he showed ninety works; his London record otherwise being twenty-eight at the British Institution, eleven at Suffolk Street, and twenty-six at other Exhibitions. In 1850 Oakes became a full member of the Liverpool Academy, and the subjects of his work at its Exhibition give evidence of a visit to Scotland. Two years later he exhibited some Irish subjects. In 1853 Oakes became Secretary of the Academy, a post he filled until 1855, when he removed to 28, Victoria Road, Kensington, London. The innovation of printing prices in the exhibition catalogue of 1853 was probably due to the practical sagacity of Oakes. None of his own four exhibits were for sale. In 1854 his highest price was 150 guineas for 'The Vale of Bersham'; in 1855, 100*l.* each for 'Twll-du' and 'Loch Ranza, Arran.' After going to London, Oakes remained a non-resident member of the Liverpool Society, and continued to send to its Exhibitions. In 1858 he showed at the Royal Academy 'The Warren,' and 'Maldreath Sands—rain passing off,' in 1859 'Marchllyn-Mawr,' in 1860 'Aberaffraw Bay,' and in 1861 'A Carnarvonshire Glen,' which all rank among his finest achievements. 'The Forest, Glen of the Gardewalt,' shown in 1865, is evidence of a foreign tour, and it was followed in 1866 by 'Morning at Angera, Lago Maggiore.' In the next year there were three Scottish subjects (two of the Bass Rock), and in 1868 he showed nothing. In 1869, the first year of Burlington House, 'Early Spring' was Oakes' sole contribution. It is said to be in the Glasgow Corporation Gallery, but the curator states that this is incorrect; that it at one time belonged to the Glasgow Institute of Fine Arts, and was sold with all the other pictures belonging to that institution about 1880. Its present location has not been traced. In 1871 the 'Linn of Muick, near Ballater,' was one of three pictures at the Royal Academy, and to the first Corporation Autumn Exhibition at Liverpool, Oakes sent four works, of which the most important was 'Morning in the Bay of Ceri, Lake of Lucerne' (Royal Academy, 1870), which was priced £367 10*s.* in the catalogue. In the following year he again sent four pictures to Liverpool, and 'A North Devon Glen, Autumn' (£367 10*s.*) was purchased for the Permanent Collection. It is now in the Walker Art Gallery. The size is 48 by 96 inches. In 1873, when he removed to Leam House, Addison Road, 'A Mountain Stream, Glen Derry, Aberdeenshire' (£367 10*s.*), was shown both at the Royal Academy and at Liverpool. In the following year Oakes was elected Associate of the Institute of Painters in Water-Colours, but in 1875 he resigned, doubtless having in view the As-

sociateship of the Royal Academy, which fell to him in 1876.

In 1883 Oakes was elected an honorary member of the Royal Scottish Academy. Two or three years before this he had fallen into chronic ill health due to asthma, which interfered with the practice of his art. He continued to exhibit regularly, however, at the Royal Academy, his last contributions, in 1887, being 'Barnton Mill' and 'Hailstorm at the Devil's Bridge, Pass of St. Gothard.' He died at Leam House on July 9, 1887, and was buried at Brompton Cemetery. In the 1888 Exhibition at Burlington House Oakes was represented for the last time by 'The Warren.' On March 10, 1888, his remaining pictures were sold at Christie's: they realized £3,848. The range in landscape of Oakes is fairly well indicated by the titles of pictures which have already been quoted. He had a passion for the scenery of mountainous country, and particularly loved North Wales, but he also chose subjects from Scotland, Ireland, the Isle of Man, England, and occasionally the Continent. Extensive prospects pleased him better than "bits," and he exhibited in his treatment of such themes a brilliant, almost unerring, sense of composition, a fine perception of light, atmosphere, and colour, and the poetry of nature. The work of his early years was particularly brilliant, but after going to London he did not progress as his early admirers anticipated. Although he was closely associated with the Liverpool pre-Raphaelites, the style of Oakes was not affected by them. One of his contemporaries has described him as a man of sturdy appearance, more like a sea-captain than a painter, much marked by small-pox, and addicted to wearing black satin waistcoats. He habitually had his left hand in his pocket. Unlike most artists he would never allow any one to see him paint. A son, Frederick Oakes, was intended for an artist, and did some good work in his youth, but eventually entered upon a business career. He died young. E. R. D.

OAKLEY, Octavius, a painter in water-colours, was born in 1800. After having practised as a portrait painter at Leamington and at Derby, he came to London in 1842, was elected an Associate of the Water-colour Society, and a full member in 1844. His pictures consist chiefly of rustic figures, groups of gypsies, &c., and in his later years of landscapes. He began to exhibit at the Royal Academy in 1826, and ceased in 1860. Most of his contributions to that exhibition were portraits. Oakley died at Bayswater in March, 1867.

OAKMAN, John, an English wood engraver, born at Hendon, who practised about the middle of the 18th century. He was chiefly employed on illustrations for children's books. In his later years he turned ballad and novel writer, and died in indigence in 1793.

OBACH, Kaspar, painter, engraver, and lithographer, was born at Zurich in 1807, and was a pupil of Füssli. He went to Stuttgart in 1825, and made many landscape sketches in pencil, which he reproduced in water-colours or lithographed. He died at Stuttgart in 1865.

OBEET. A good Flemish picture of still-life (fruit, oysters, and goblets) in the Madrid Museum bears this name.

OBERMANN, Antonis, painter and etcher, was born at Amsterdam in 1781, and died in the same city in 1850. He painted landscapes, horses and cattle, flowers and fruit, and was a member of the Academy of his native place. At Haarlem there is a 'Vase of Flowers' by him. He etched a series of twenty 'Studies of cattle, sheep,' &c.

OBERMÜLLNER, Adolf, Austrian painter; born September 3, 1833, at Wels, Upper Austria; studied at the Vienna Academy under Steinfeld and subsequently with Zimmermann; travelled through France and Holland; then returned to Vienna, where he settled in 1860, painting Alpine scenery, glaciers and the like with striking truth and vigour. He died at Vienna, October 29, 1898.

OBERTO, Francesco da, an artist who painted at Genoa in 1368. His name appears in the Register of Painters of Genoa immediately before that of Lodovico Brea, but nothing is known of his life.

OBIDOS, Josepha de, a Portuguese artist, was the daughter of Balthazar Gomes Figuiera, said to have also been a painter, and was born at Seville about 1630. She must have studied painting and other arts in Spain; but she was still young when her father returned to Obidos, in Portugal, taking her with him. She painted in that country a number of pictures in oil for the churches; also a portrait of Marie Françoise Isabell de Savoie, which was sent to Victor Amedée, Duc de Savoie, before their marriage. She likewise painted flowers, fruit, &c., and engraved; for in the 'Statutes of the University of Coimbra, 1654,' there is an engraving signed 'Josepha Ayala (her mother's name) Obidos, 1653.' In the church of Saint Peter at Obidos, where she died, and in which she was buried in 1684, there are many of her pictures; also in the Academy at Lisbon, at Evora, &c. A 'St. John,' described as being in the manner of Velvet Breughel, is dated 1680.

OBREGON, Pedro de, the younger, was born at Madrid about 1597. He was a disciple of Vincencio Carducho, and proved a reputable painter of history and genre subjects, particularly in pictures of an easel size, of which there are several in the private collections of Madrid. Of his larger works, Palomino particularly notices his picture of 'The Trinity,' in the convent of La Merced, and 'The Immaculate Conception,' in the church of Santa Cruz. He died at Madrid in 1659. He was an excellent engraver; as were also his two sons Diego and Marcos Obregon, the former of whom, in 1683-4, prepared thirty-six plates of Birds and Beasts to illustrate a work by Andres de Valdecebro; also other engravings in 1687 and 1699. Pedro de Obregon, 'the elder,' was a miniaturist and illuminator of books of devotion, who worked for the cathedral of Toledo, in 1564; but there are no further particulars of him. He may have been the father of the younger Pedro. Marcos de Obregon became priest, and lived until 1720.

OBRY, Adrien, a French designer and painter of windows, who was at work in the year 1532 at the Chateau d'Auxy.

OBRY, Jean, was a French miniaturist of some talent, who embellished many manuscripts about the year 1484. He was a native of Amiens.

OCCHIALI, Dagli. See Ferrantini; also Wittel.

OCH, Georges, an obscure French landscape painter, who flourished at the beginning of the 19th century. He was a pupil of Ciceri. His chief work was a view of Paris from the towers of Notre Dame.

OCHILICH, Johann Conrad, a painter of landscapes, animals, and portraits, who flourished at Nuremberg at the end of the 18th century. His

education was partly gained at Munich. His works were mostly copies from the old masters.

OCHOA, Francisco, a painter of Seville and pupil of Murillo. He is believed to be identical with Francisco Antolinez y Sarbia (*q. v.*).

OCHS, Friedrich, was born in Basle, and studied in Paris under Augustin. He migrated to St. Petersburg, where, about 1812, he had a considerable reputation. His miniatures were good and expressive likenesses, and agreeable in colour. The date of his birth and death are unknown.

OCHTERVELT, Jacob, (sometimes wrongly called Jan, and Uchtervelt or Achtervelt,) was born perhaps at Rotterdam. In 1667 he was a candidate for the presidency of the Brotherhood of St. Luke in that city. In 1672 he was still working there. In 1674 he painted the portraits of the Regents of the lepers' hospital at Amsterdam. He died before 1710. He formed himself on the examples of Metsu and Terburg, more especially of the latter. In some respects his best work does not fall far below the level of the last-named artist. Good pictures by Ochtervelt, in good condition, are, however, very scarce. The following list includes most of them:

Amsterdam.	*Museum.*	The Governors of the *Leprozenhuis.* (Signed *J. ochtervelt fecit*, 1674.)
Berlin.	*Museum.*	The Last Testament.
Brussels.	*Arenburg Coll.*	Interior of a Kitchen.
Cologne.	*Walraff Mus.*	Two Musicians.
Copenhagen.	*Museum.*	Lady playing the violin.
Dresden.	*Gallery.*	Woman with a Girl and Dog (*purchased as by* Jerhard auf der Feld!).
England.	*Coll. of Captn. W. A. Hankey.*	Joyful Tidings.
Hague.	*Museum.*	Lady buying Fish (*a very good example*).
Rotterdam.	*Museum.*	'La Collation;' young man and woman eating oysters. (*Perhaps his masterpiece.*)
Petersburg.	*Hermitage.*	Buying Fish.
"	"	Buying Grapes.
"	"	Young Man singing to a young Woman.
"	"	The Breakfast Party.

OCLE, Robert, (or Okyll,) member of a family of painters settled at Norwich, painted a 'Life of St. Katherine' on panel in 1415–16, for which he was paid 34*s.* 4*d.*

O'CONNOR, James A., an Irish landscape painter, born at Dublin in 1793. He was brought up as an engraver by his father, who followed that profession. In 1813 he came to London with his friend, Francis Danby, but his means were soon exhausted, and he made his way on foot to Bristol, whence he contrived to get a passage back to Dublin. In 1822 he returned to England, and from that time he chiefly resided in London, with the exception of visits to Brussels, Paris, and Rhenish Prussia. But his abilities were not recognized, and he had a hard struggle for existence. He occasionally exhibited at the Royal Academy from 1822; also at Suffolk Street. He died, in embarrassed circumstances, at Brompton in 1841. There are eight of his pictures in the Kensington Museum. In style they may be classed with the work of Richard Wilson.

O'CONNOR, John, a very talented scene painter, born in Ireland in 1830. He was early left an orphan, and had to work hard for a livelihood. He was first of all errand boy and call boy in a Belfast theatre, but began scene painting when quite a youth. In 1848 he was in England, and employed at Drury Lane Theatre and the Haymarket. Later on he painted a diorama and then took up water-colour subject painting, and in that field of art acquired more than a passing renown. He was also drawing-master to a London literary institution, but held his position for a very few years. For many years he was chief scene painter at the Haymarket, and as a master of architectural design and an admirable colourist had few equals in that branch of art. He was a very popular and most genial man, and made hosts of friends, who were always introducing to him fresh commissions for decorative work. He decorated two rooms at Eaton Hall for the Duke of Westminster, designed costume and scenery for Shakesperian tableaux, made drawings of many important Court ceremonials, and painted wonderful scenery for various performances of Greek plays both in London and at Cambridge. His architectural drawings were numerous and of great beauty. One of his chief friends was Lord Ronald Sutherland Gower, the eminent sculptor, with whom we worked for some years, and most of the facts in the foregoing narrative are derived from his old friend. O'Connor on leaving London moved into Hampshire, and there he died of paralysis in 1889.

OCTAVIEN, François, a French painter, was born at Rome about 1695. He was received into the Paris Academy in 1725, as a genre painter. His reception picture, 'The Fair at Vesoul,' is now in the Louvre. He died in Paris in 1736. No further particulars of his life are known.

ODAM, Girolamo, was an artist who resided at Rome, and distinguished himself at the beginning of the 18th century as a painter, sculptor, and architect. He was born in 1681, and was a pupil of Carlo Maratti. He drew portraits in crayons, engraved on copper, and copied small cameos on a larger scale. He was made a Knight of St. George by the Duke of Parma, and was a member of the Academia degl' Arcadi.

ODASI, Giovanni, (or Odazzi,) was born at Rome in 1663, and studied for some time under Bloemart and Ciro Ferri, but afterwards was a scholar of Giovanni Battista Gaulli. Of his works at Rome, the most creditable are his picture of the 'Prophet Hosea,' in San Giovanni in Laterano; 'St. Bruno,' in Santa Maria degli Angeli; and an altar-piece, representing 'The Fall of Lucifer,' in the church of the Santi Apostoli. He also executed some paintings in the cupola of the cathedral of Velletri. He died at Milan in 1731.

ODDI, Giuseppe, a native of Pesaro and pupil of Carlo Maratti. No details of his life are known.

ODDI, Mauro, a painter, designer, etcher, and architect, who was born in 1639 at Parma, where he was instructed in the first principles of art. He went afterwards to Rome, where he studied six years, under Pietro da Cortona. On his return to his native city his talents recommended him to the patronage of the Duke of Parma, who employed him in ornamenting the ducal palace, and the Villa di Colorno; giving him also the appointments of court painter and builder. He drew two thousand medals in the ducal cabinet of coins, and painted some altar-pieces for the churches of Parma, Piacenza, and Modena. Küsel, N. Dorigny, and others have engraved after his works. Two etchings by him are also known, 'The Adoration of the Shepherds,' after Parmigiano and Caraglio, and 'The Rape of Europa,' after Agostino Carracci. His

death occurred in 1702 or 1703. He signed his works with a monogram composed of a Maltese cross between M. and O.

ODEBRECHT, Otto Friedrich Hermann, landscape painter, was born in Greifswald in 1833. He was principally formed in the studio of Prof. Ang. Weber at Dusseldorf, where he died in 1860, from the effects of a poisonous sting. In the Berlin National Gallery there is a 'Moonlight View on the Königs-See, with a ferryman,' by him.

ODEKERKEN, Willem, a painter of Delft, who lived about the middle of the 17th century. His wife was one Maria Sasbouts van der Dussen. His works are very scarce. He is said to have very accurately copied a picture by Metsu which represents a 'Cook in her Kitchen, surrounded by culinary utensils.' A work of that class by him has lately (1885) been added to the collection in the Rijks Museum, Amsterdam. He also painted still-life. His activity extended from 1642 to 1677.

ODERICO da SIENA, flourished about 1213. He was a canon of Siena, and painted miniatures in the Byzantine manner.

ODERICO, Giovanni Paolo, was born in 1613, of a noble family of Genoa. According to Soprani he was a scholar of Domenico Fiasella, and painted history with some success, but was more distinguished for his portraits. Of his historical works, the most esteemed is his picture of the 'Guardian Angel,' in the church of the Padri Scolopi at Genoa. He died in 1657.

ODERIGI da GUBBIO, (Oderisco, Oderisio,) was born at Gubbio, in 1240. His only known works are two mass-books of the Virgin and St. George; but some miniatures in the Archivio de' Canonici di San Pietro, at Rome, are supposed to be by him. He is said to have painted at Gubbio in 1264, at Bologna in 1268, and in 1295 at Rome, where Vasari says he made the acquaintance of Giotto. Oderigi died in Rome in 1299. He is mentioned by Dante, who represents him as expiating in Purgatory the pride with which his skill inspired him.

ODERISIO, Robertus di, was a Neapolitan, and the author of a 'Crucifixion' in the church of San Francesco d'Assisi, at Eboli. He lived in the 14th century, and is said to have been a pupil of Giotto.

ODEVAERE, Joseph Dionisius, an historical painter and critic, was born at Bruges in 1778. After receiving a good scholastic education at the college of the Augustins, and obtaining several prizes at the Academy of Design, he was sent in 1728 to Paris to study painting under Suvée and David. In 1804 he obtained the prix de Rome for his picture of the 'Death of Phocion.' On his return to Bruges he was received in triumph, and treated with every mark of distinction by the Academy, the municipality, and the public. Shortly afterwards he returned to Paris; and the following year, 1805, went to Italy, where he remained for about eight years, and executed several pictures of large dimensions. In 1814 he was again in Bruges, and painted for William I., King of the Netherlands, the picture of 'The Peace of Utrecht;' and, after the battle of Waterloo, another representing that action at the time the Prince of Orange received his wounds. For this and others relating to the history of the country he received special marks of the Royal favour. His pictures are numerous, and are to be found at Paris, Brussels, Ghent, and Bruges. They are generally large, one painted for the King of the Netherlands measuring twenty-four feet long and sixteen feet high. Odevaere while in Italy collected materials for a history of the state of the arts in that country from the revival of painting to the time of Raphael; his MS. still lies in the Royal Library at Brussels. He died at Brussels in 1830.

ODIEUVRE, Michel, was a French engraver and printseller, who resided at Paris about the year 1735. He began life as a tailor. He etched and published in 1738 a set of portraits entitled, 'Portraits des Personages illustres de l'un et de l'autre Sexe.' These are usually found in the large paper quarto editions of the 'Mémoires de Sully' and 'Mémoires de Commines.' Odieuvre died at Rouen in 1756.

OECHS, Joseph Dominicus, a painter of excellent portraits in oil and in miniature, and a designer, was born at Erbach, near Ehingen in Würtemberg, in 1776. He studied under his brother, Anton Oechs, at Ratisbon, under Frost in Nuremburg, and under A. Graff and Klengel in Dresden. In 1804 he went to Courland, and was in 1824 made drawing-master in the Gymnasium at Mitau. His principal works were portraits, and the Provincial Museum of Courland possesses a complete set in oil by him of the Dukes and Duchesses of that province. He died at Mitau in 1836.

OEDING, Philipp Wilhelm, painter and designer, was born at Benzigerode, near Blankenburg, in 1697. Having studied under Huber at Halberstadt, and Busch at Brunswick, he was in 1722 sent by Duke Ludwig Rudolph to Nuremberg, where he worked under Preisler, Desmarées, and Kupetzki, and chiefly adopted the style of the last-named master. In 1729 he married Preisler's daughter, Barbara Helena, who, in addition to painting, practised engraving, embroidery, and working in wax and alabaster. About 1741 he painted among other pictures a large 'View of Altona,' the 'Adoration of the Magi,' and the 'Institution of the Last Supper,' for the Lutheran Church at that place; where also he painted portraits and taught drawing. Subsequently he was appointed a professor in the 'Karolinum' at Brunswick. Preisler engraved after him the portrait of his wife, and Tyrof and others some drawings of antique vases. Oeding died in 1781.

OEFELE, Franz Ignaz, called Bavarese, was born at Posen in 1721, and studied under various masters at Landsberg, Augsburg, and Munich, until he went to Venice, where he placed himself under Giuseppe Nogari, and remained with him six years. Subsequently he went to Rome, and studied under Giovanni Barca for two years. Returning to Munich, he was made painter to the Elector Maximilian III., as well as professor in the School of Design. Of his works the principal are, 'Joseph and Potiphar's Wife,' the portrait of the Electress Adelhaid in the Court Chapel of Munich, and his own portrait in the Schliessheim Gallery. Of his etchings the best are, 'The Woman of Samaria,' and 'The Daughter of Dibutades,' both after his own designs. He died in 1797.

OEHME, Ernst Friedrich, was born at Dresden in 1797, and after studying under Professor Friedrich, and travelling from 1819-25 in Italy, became court-painter at Dresden, and died there in 1854. He painted chiefly landscapes, and signed his works with an E in a circle. Among them are:

The Mountain Chapel.
View of the "Jagdschloss" of Moritzburg.
Autumn Landscape (*H. Pietsch, Dresden*).

OELENHAINZ, August Friedrich, (Oehlenhainz, &c.,) was born at Endingen, near Balingen, in 1749, and after commencing the study of theology at Tubingen, prepared himself as an artist in the same place, under Meyer, and then under Baier at Stuttgart. In 1766 he went for further improvement to Vienna, where he painted the portraits of the Royal Family, of several courtiers, and of the poet Blumauer. In 1789 he was made a member of the Academy, and he died at Falzburg in 1804. His portraits were flattering, and thereby ensured him patronage. Durmer, about 1796, engraved two plates after him for the Frauenholz Collection: 'The Maiden of the Black Forest,' and 'The Bernese Girl;' and Pheifer, the portrait of Lavater.

OERI, Hans Jakob, was an historical and portrait painter, also a draughtsman and lithographer, who was born at Kyburg in Switzerland, in 1782, and studied under Kuster and David. He travelled a great deal, principally in Russia. As an artist he distinguished himself by the truth of his portraits, and above all as a lithographer. He died in 1843 (?). 'Dædalus and Icarus' and 'Chloe,' are two of his best paintings. Noticeable among his lithographs are:

The Marriage of the Virgin; *after Raphael.*
Joseph sold by his Brethren; *after Overbeck.*
Madonna with Sleeping Child; *after Catarini.*
Christ in the House of Martha; *after Overbeck*, dated 1826.

OERI, Peter, a Swiss artist, and a native of Zurich. He appears to be the man of whom Nagler says that he was born in 1737, and died in 1792. After studying six years in Italy, he returned to Switzerland, where, probably for want of employment, he abandoned painting, to follow the occupation of a chaser and working goldsmith.

OESER, Adam Friedrich, a German painter, modeller, and engraver, was born at Presburg in 1717. He was sent at thirteen years of age to Vienna, but was compelled to return home for want of means, and then found employment at the country-seats of Hungarian noblemen. In 1735, however, when eighteen years of age, he returned to Vienna, and gained the gold medal at the Academy. His talent was noticed and encouraged by Raphael Donner, a sculptor, who taught him to model. Dresden was at that time the residence of several artists of eminence, and in 1739 he visited that city, where his abilities procured him the esteem and friendship of its most distinguished residents. Here also he practised enamel and miniature painting. In 1749 he decorated the ceilings and walls of the Hubertsburg Schloss. He formed an intimate acquaintance with Winkelmann, whom he assisted in his first studies of the antique, and who makes mention of him in his first literary work as "the successor of the Theban Aristides." In 1756 he proceeded to Dahlen, where he painted in the Bünau'sche Schloss; and thence removed to Leipsic, where, in 1763, he became Director of the Academy. He settled in that city, and during a residence of many years he painted some important works for public buildings and private collections, both in oil and fresco. He was also Professor of the Academy at Dresden and court painter. He died at Leipsic in 1799. Among his chief productions are the frescoes in the church of St. Nicholas, at Leipsic. There is a portrait group of his own children in the Dresden Gallery. Oeser etched a variety of plates from his own compositions and after other masters; among many others are the following:

A variety of vignettes and frontispieces for books, designed and etched by *F. Oeser.*
The Circumcision; *after G. van den Eeckhout.*
Saul and the Witch of Endor; *after Rembrandt.*
The Presentation in the Temple; *after the same.*
Christ brought forth by Pilate; *after the same.*
Cupid and Psyche; *probably after Guercino.*

OESER, Johann Friedrich Ludwig, son of Adam Friedrich Oeser, was born at Dresden in 1751, and was a landscape painter and engraver. He was for seven years a teacher in the Academy of Leipsic, and in 1774 became professor of historical and landscape painting at Dresden, and in 1780 a member of the Academy there. He executed numerous drawings in Indian ink and colours, together with oil paintings, representing views in the neighbourhood of Dresden, and chiefly in Ruisdael's style. His principal etchings are after Rembrandt, Rubens, and Salvator Rosa. He died in 1791 or 1792.

OESTERLEY, K. W., German painter, was also a well-known art critic. He was born in 1805, and was Professor of the History and Theory of Fine Art at Göttingen. He died in 1891 at Hanover.

OESTERREICH, Mathias, a German designer and etcher, was born at Hamburg in 1716. He learnt the art of design under J. B. Groni at Dresden, and twice travelled in Italy, where he gained a knowledge of art which enabled him to take the position of superintendent of the Electoral Gallery at Dresden. In 1757 he became Director of the Gallery of Sans Souci at Potsdam. He died at Berlin in 1778. His principal productions are a set of twenty-four caricatures, etched from the designs of P. L. Ghezzi, and published at Dresden in 1750, entitled 'Raccolta di XXIV. Caricature, disegnate colla penna dal celebre Cavaliere P. L. Ghezzi;' these plates were republished at Potsdam in 1776, with the addition of eighteen from the designs of Giovanni Battista Internari, and others. Oesterreich also engraved a set of forty plates from drawings in the collection of Count von Bruhl, published at Dresden in 1752, under the title of 'Recueil de quelques dessins de plusieurs habiles maîtres,' &c. Several of the plates in "The Dresden Gallery" were engraved by Oesterreich. He marked his plates *M. O. Amburgese fecit*, with a monogram composed of two interlacing triangles, or with his initials. He has left descriptive accounts of several collections of paintings.

OEVER, Albertine ten, born Roelfsema, was an amateur of some ability. She was a native of Holland, and flourished early in the 19th century.

OEVER, Hendrik ten, a Dutch painter, who flourished about 1690. No details of his life are known. A portrait group of regents by him still hangs in the church of St. Michael, at Zwolle. It is signed and dated Hendrik ten Oever, pinxit, 1690.

OFFERMANS, Antonis Jacob, a Dutch animal painter, was a pupil of D. van Donge, and was painting at Rotterdam about 1800.

OFFERMANS, Jan, born at Dordrecht in 1646, painted landscapes for some time; but failing to succeed, became a house painter.

MARCO DOGGIONNO

Spooner photo] [*Hampton Court Palace*

CHRIST AND ST. JOHN

OFFIN, CHARLES D'. See DAUPHIN.

OFHUYS, JAN, a Flemish glass painter, who flourished in the first half of the 16th century.

OGBORNE, DAVID. Very little is known as to this artist, whose chief works are views of the towns of Chelmsford (his native place) and Dunmow. He also painted a few portraits and did some illustrations for local guide-books. He called himself a "limner," and dabbled also in literature and the drama, writing poetry, plays, and accounts of local sights. He was born about 1700, and died in 1768 at a village near Dunmow.

OGBORNE, JOHN, an English designer and engraver, was born in London about the year 1725. He was a scholar of Bartolozzi, and engraved in the dot manner. Several of the large plates for Boydell's Shakspeare Gallery are among his best works. He was chiefly employed on the pictures of the painters of that time; Smirke, Stothard, W. Hamilton, A. Kauffmann, Westall, and Romney; and he also engraved some subjects from his own designs. In his later plates line is combined with stipple. He died about 1795. MARY OGBORNE assisted him on some of his plates.

OGGIONNO, MARCO D', was born at Oggionno, near Milan, probably about 1470. He was one of the chief pupils of Leonardo da Vinci, whose famous wall picture, 'The Last Supper,' he copied more than once. The best of these copies is now in the possession of the English Royal Academy of Arts. Among his most important works were a series of frescoes in the church of S. Maria della Pace, at Milan. The two best, a 'Marriage at Cana,' and an 'Assumption,' are now in the Brera. Marco died in 1549. Works:

Berlin.	*Museum.*	A 'Holy Conversation.'
London.	*Nat. Gallery.*	A Madonna and Child.
,,	*Royal Academy.*	Copy of Leonardo's 'Cenacolo.'
,,	*Hampton Court.*	The Infants Christ and St. John.
Milan.	*Brera.*	Michael suppressing Lucifer. (*A masterpiece; signed 'Marcus.'*)
,,	,,	The Assumption.
,,	,,	A 'Holy Conversation.'
,,	,,	Marriage at Cana.
,,	*Santa Maria delle Grazie.*	St. John the Baptist and a Donator.
,,	*Santa Eufemia.*	Madonna, St. Eufemia, and Donator.
,,	*Santa Maria della Pace.*	The Crucifixion.
,,	*Bonomi-Cereda Coll.*	A Madonna. (*A masterpiece; signed 'Marcus.'*)
Paris.	*Louvre.*	A Holy Family.
Petersburg.	*Hermitage.*	Copy of Leonardo's 'Cenacolo.'
Turin.	*Gallery.*	Christ bearing His Cross.

OHME, ERNST FRIEDRICH, an obscure German painter of landscape, who was active in Dresden in the first years of the 19th century.

O'KEEFE, (OR KEEFE,) DANIEL, was a painter in miniature, who practised in London, and exhibited at the Royal Academy from 1771 to 1783. He died at Brompton, 1787.

O'KEEFE, (OR KEEFE,) JOHN, painted in miniature, and was the brother of Daniel. He was born at Dublin in 1748. After studying in the Academy of Dublin, and in London under Hudson, he made a number of humorous designs. Relinquishing painting, he became an actor of low comedy in London and Dublin, and was also the author of some successful dramatic pieces. He died at Southampton in 1833. There is a portrait of him by Lawrenson in the National Portrait Gallery.

OKEY, SAMUEL, an English mezzotint engraver, in the second half of the 18th century. He gained Society of Arts' premiums in 1765-7. About 1771 he emigrated to America, and settled in Rhode Island, where he continued to practise. Amongst his engravings are:

Nelly O'Brien; *after Reynolds.*
Old Man with Scroll; *after the same.*
Lady Anne Dawson; *after the same.*
Girl with Lamb; *after Kettle.*
William Powle; *after Pine.*

OLAGNON, PIERRE VICTOR, a French painter of genre and portrait, flourished about 1786. He was a pupil of Regnault. His best works are a 'Vintage at Mâcon,' and 'Toilet in the Mansarde.'

OLANDA, ALBERTO D'. See OUWATER.

OLANDA, ANTONIO and FRANCISCO D', two Portuguese artists of the 16th century who are famous for their illuminations. Francisco, who was Antonio's son, made a voyage to Italy, and on his return in 1549 presented a petition to John XI., which by protesting against the influence of Flemish art in Portugal, prepared the way for that of Italy.

OLANDA, GUGLIELMO D'. See AELST, WILLEM VAN.

OLDENDORP, CHRISTIAN JOHANN, a landscape painter, born in 1772 at the Castle of Marienborn in the Wetterau. He was almost self-taught, and studied the works of Berghem, but distinguished himself most by his firelight pictures, which were exhibited at Weimar in 1802, such as the burning of Magdeburg, Gorlitz, Moscow, &c. Some of his other landscapes, views in Saxony, were engraved; and in 1826 two appeared in lithography.

OLDERMAN, ERNST FRIEDRICH, or FRITZ, a German engraver, was born in the village of Werther, near Bielefeld, in 1802, and was the son of a merchant, who intended him for his own business. His love of drawing induced him to devote to it all his leisure time, and he was encouraged by a drawing-master whose acquaintance he made. Convinced that he could never settle to business, he left his home and travelled to Dusseldorf and Berlin, where he endeavoured to improve himself, but was obliged from want of money to enlist for a time as a soldier. After this he entered the service of a lithographer, and commenced as an engraver in mezzotint. He died at Berlin in 1874. Among his best mezzotints we may name:

Jubal; *after Klöbers.*
The Compromise of the Dutch Nobles; *after Biefve.*
Parade before Frederick the Great; *after Camphausen.*
Richard III.; *after Stilke.*
Children at Play; *after Meyerheim.*
After the Wedding; *after Kindler.*
Dürer in Antwerp; *after Oer.*
Philippa Welser; *after Schrader.*

OLDONI, BONIFORTE DE, belonged to a family of artists which appears to have moved to Vercelli from Milan in the middle of the 15th century. Boniforte worked from 1463 to 1510. He had three sons, ERCOLE, GIOSUÈ, and ELEAZAR, all painters. In the parish church of Verrone, near Biella, is a fresco signed by Giosuè; and in the possession of the Countess Castelnuova, at Turin, is a small 'Adoration of the Infant Christ,' signed by Eleazar, 'Eleazar de Oldonibus.'

OLEN, JAN VAN. See ALEN.

OLENDORF. See OLMDORF.

OLESZCZYNSKI, ANTHONY, a Polish engraver and painter, born in 1796 at Krasnystow (Lublin). He at first studied law at Warsaw, and then spent

six years in the School of Fine Arts at St. Petersburg. With government aid he further prosecuted his studies at Paris, under Regnault and Richomme. He then passed some time at Florence, in the Academy of which city he was appointed a Professor. His patriotic tendencies at length lost him the support of the Russian Government, and he then produced the series of plates known as 'Polish Varieties.' Among the best are:

The Hungarian Ambassadors offering the Crown to the Son of Ladislaus Jagello.
The German Emperor begs the assistance of John Sobieski.
The Entry of Boleslaw into Kief.
Bogdan Schmielnicki.
The Shoemaker Kilinski.
The Enchantment of Twardowski.
Portrait of Kosciusko.

OLGIATI, Girolamo, an Italian engraver, who flourished in the latter part of the 16th century He formed his style of engraving by studying the works of Cornelis Cort. Among other plates by him is an etched print representing the 'Trinity,' with a number of saints and angels, after Federigo Zuccaro, inscribed *Hieronymus Olgiatus f.* 1572; the 'Entombment,' after Guido Clovis, and others.

OLIPHANT, Francis Wilson, chiefly known as a designer of stained glass. Oliphant had also a considerable talent for oil painting, and was a frequent exhibitor at the Royal Academy. He was born in 1818 at Newcastle-on-Tyne, but passed most of his life in London, working at decoration and stained glass, and in the latter department of art he attained great renown. Windows in Ely Cathedral, Aylesbury Church, and the ante-chapel to King's College, Cambridge, are from his hand. He was a great friend of William Dyce, R.A., and worked with him in some of his frescoes and cartoons. He was always a very weakly man, and frequently compelled to leave England in the winter, and he died at Rome in 1859.

OLIS, Jan, a Dutch painter, born in 1610, at Dordrecht (?). He painted 'Corps-de-gardes,' corporation groups, and a few single portraits. He died in 1665, most likely in Amsterdam, where most of his life was passed. In the Rijks Museum there is a 'Kitchen Interior' by him. Though signed *J. Olis fecit.* 1645., it used to be ascribed to Sorgh. A landscape with figures in the Darmstadt Gallery, given in the Catalogue to Jan Lis, is most likely the work of Olis.

OLIVA, Ignazio, a Neapolitan painter and scholar of Domenico Gargiulo, called Micco Spadaro. The latter was the fellow-pupil of Salvator Rosa under Aniello Falcone, and they all painted landscapes and marine views much in the same style in the latter half of the 17th century.

OLIVA, Philip, a native of Middleburg, was admitted a bourgeois of Antwerp in 1642, and a free member of the Society of St. Luke in 1655 or 1656. He died at Antwerp about 1659. In 1648-9 an Andreas Oliva was also inscribed on the guild books, and in 1667-8 a Michael and a second Philip, all described as sons of a master.

OLIVA, Piero, painter, a native of Messina, and pupil of Antonello, flourished about 1490.

OLIVEIRA-BERNARES, Ignacio de, belongs to a family of artists in Portugal who bore this name. The first mentioned is Manoel Rodriguez, a painter who seems to have been known also as Oliveira Bernares. He had a son Antonio, and three grandsons, Ignacio, Fra Jose de Santa-Maria, a monk, and Polycarp, all painters. Ignacio, who was born at Lisbon in 1695, was one of the young artists whom John the Fifth of Portugal sent to Rome, where he wished to establish a Portuguese Academy of Painting. At Rome Ignacio studied painting and architecture under Benedetto Luti and Paolo de Matteis. On his return to Lisbon he was admitted into the Brotherhood of St. Luke, and afterwards made a professor of the Academy. He died in 1781. At Lisbon many of his works, both in architecture and in painting, are to be seen. His son Joâs Pedro de Oliveira, born at Lisbon in 1752, was also an artist, and there are pictures by him in the Lisbon churches.

OLIVER, Archer James, an English portrait painter, was born in 1774. He studied in the schools of the Royal Academy, of which he was elected an Associate in 1803. For some years he had a wide and fashionable circle of sitters at his studio in New Bond Street, and he exhibited largely from 1800 to 1820. In 1835 he was appointed curator of the painting school in the Academy. Through ill health in his latter years his means were reduced, and he became a pensioner of the Academy. He died in 1842.

OLIVER, D., supposed by Füssli to have been a French painter, resided in London in the 17th century. The portrait of the painter P. Sevin, by D. Oliverus was engraved by De La Croix in 1692.

OLIVER, Isaac, an English mezzotint engraver in the latter part of the 17th century. He was the son of John Oliver, glass painter. Amongst his engravings are:

The Seven Bishops.
Charles II.
George, Prince of Denmark.
E. van Heemskerk.

OLIVER, Isaac. This eminent miniature painter was probably a man of French origin, but may possibly have been born in England. Some references have quite recently been found by Mr. Lionel Cust in the registers of the French church, Threadneedle Street, and the Dutch church, Austin Friars, and in a return of aliens in London for 1571, which seem to make it clear that Oliver's parents were one Peter Oliver, a goldsmith, who was born at Rouen, and Typhan his wife, and that they were in London, lodging in Fleet Lane, in 1571, and later in that year in the parish of St. Sepulchre's, and that they had with them one child named Isaac, who appears at that time to have been under six years old. The contemporaries of Oliver appear to have all regarded him as an Englishman. Sandrart, in his 'Teutsch Academie,' speaks of him as "Membranarum pictor Londinensis," and in the inscription below the portrait of him which was engraved by Hendrik Hondius he is styled "Isaacus Oliverus Anglus." In all probability he is identical with one Isaac Olivier of Rouen, who on February 9, 1602, was married at the Dutch church, Austin Friars, to Sara Gheeraerts of London, the record of whose marriage Mr. Cust found in the registers of the church. If this was so, it may enable us to identify the author of the treatise on limning which is now in the British Museum, and which was considered by Vertue to be the work of Hilliard. The anonymous author in this treatise refers more than once to "your late countryman and my dear cousin, Isaac Oliver," and therefore, in all probability, Vertue's attribution was not correct. Mr. Cust, in the 'Dictionary of National

ISAAC OLIVER

[*From the miniature at Windsor Castle*

HENRY, PRINCE OF WALES

Biography,' points out that Sara Gheeraerts, Oliver's wife, appears to have been the daughter of Marcus Gheeraerts the elder by his second wife Susannah de Critz, who was certainly related to John de Critz, Sergeant Painter to James I. Francis Meres, in his 'Palladis Tamia' of 1598, selects three artists, Hilliard, Isaac Oliver, and John de Critz, as specially excellent in the art of painting, "and assuming," says Mr. Cust, "that John de Critz was the cousin by marriage of Isaac Oliver, he may well have been the author of this treatise on limning." It should be noticed, however, that there is nothing in this theory to prevent the treatise having been taken down from the teaching of Hilliard, or having formed part of the manuscripts of that eminent artist, edited as it is now by De Critz.

Oliver frequently spelt his own name Olivier or Ollivier, but from the constant references to him as an Englishman by his contemporaries, it would seem likely either that he was born in England, or else that he came to England at such a tender age that he was considered as an Englishman. Burton's Manuscript Collections for Leicestershire, collected by Nicholls in his history of the county, connected Oliver with a family seated at East Norton in that county, while at Ashby-de-la-Zouch there is an entry of the birth of an Isaac Olliveer in 1551. It is probable, however, that these entries refer to another family, and that Mr. Cust's discoveries bring us as near to definite information about this painter as can be attained. More than one writer has drawn attention to the fact that in the portrait of Oliver by Hondius there is to be seen through a window a river-scene which resembles nothing in England, but is very like the scenery of the Seine near Rouen, and that this is further evidence of the connection of the family with France. Haydocke's Introduction to Lomazzo's 'Art of Painting' tells us that Oliver was the pupil of Nicholas Hilliard, and from examination of his work it is clear that he followed Hilliard's manner of painting very closely. He, however, excelled his master in the painting of the face and hands, and he in his turn was surpassed by his son Peter. Vertue states on the authority of Nathaniel Russel, a painter, that Oliver also painted larger pictures in oil, and he mentions two pictures, representing 'St. John the Baptist' and the 'Holy Family,' as at that time in Russel's possession. Russel appears to have been a kinsman to Oliver, and was therefore well acquainted with his work, but there are no oil paintings which can now be definitely attributed to this artist. There are a large number of his miniatures in existence, some of the finest being at Windsor Castle, Montagu House, Chatsworth, Sherborne Castle, Belvoir Castle, and Minley Manor, in the latter house being some famous works of this artist, which were at one time at Penshurst Place. Perhaps one of the finest works which Oliver ever did is the group of the three sons of the second Viscount Montagu, with their servant, which he painted in 1598, and which now belongs to the Marquis of Exeter, and is to be seen at Burghley.

Oliver resided in the district of Blackfriars, and he died in 1617. He was buried on October 2 of that year in the church of St. Anne, Blackfriars, where a monument was erected to his memory, with a bust and an epitaph. This was destroyed in the Great Fire of London, but Vertue declares that he saw a clay model of the bust in the possession of Russel, together with several leaves from Oliver's sketch-book. His will was dated June 4, 1617, and was proved on October 30 in the same year, and by it he appointed his wife Elizabeth his executrix, and referred to his eldest son Peter, who would carry on his work, and to other sons who were under age. In all probability Oliver was married twice, possibly even three times. His will is signed "Isaac Oliver," and not "Olivier." His portrait is to be seen both at Montagu House and at Windor Castle amongst the miniatures in these two important Collections.

G. C. W.

OLIVER, JOHN, was born in 1616 in London, and died in 1701. Some authorities, Walpole among others, suppose him to have been the son of James Oliver, one of the youngest sons of Isaac Oliver (*q. v.*); others speak of him as a descendant of John Oliver, master mason to James I. He is probably the John Oliver who was one of the Commissioners appointed to direct the rebuilding in London after the Great Fire of 1666, and who became possessed of the MS. designs of Inigo Jones. His most important achievements were in glass-painting, but he also executed some engravings.

Northill Church, Bedfordshire: a window put up by the Grocers' Company, no longer in its original place. The Royal Arms and other heraldic devices; dated 1664. There was also in Northill Rectory a sundial painted with insects, &c., signed and dated *John Oliver fecit* 1664.

Lambeth: a sundial put up by Archbishop Sheldon (died 1677), with arms and a view of the Sheldonian Theatre, Oxford; this was finished in 1669.

Petworth: the arms of the Percys in the great window of the chapel.

Oxford, Christ Church: 'St. Peter delivered from Prison'; dated and inscribed *J. Oliver ætat. suæ* 84, *anno* 1700, *pinxit deditque.* This window has been removed.

The engravings ascribed to him are a portrait of James II., in mezzotint; Judge Jeffries as 'Earl of Flint'; and some others. Also a 'View of the Hot Wells, Bath,' dated 1676; a 'View of Tangiers,' after Hollar; besides a 'Boy asleep, a Skull by his side,' after Artemisia Gentileschi.

C. B.

OLIVER, PETER. This notable miniature painter was the eldest son of Isaac Oliver, probably by his first wife. It is not known for certain when he was born, but that event probably occurred in 1594. He died at Isleworth in Middlesex in 1648, and was buried beside his father in St. Anne's, Blackfriars. His will was dated December 12, 1647, and was proved on December 15, 1648, and by it he left his whole estate to his wife Anne. He was a pupil of his father, Isaac Oliver, but his work is richer in colouring than that of his father, and the painting of the hands and faces is of extraordinary merit. He was employed by Charles I. to make water-colour copies of many of the more important paintings in the Royal Collection, of works by Raphael, Titian, Correggio, and Holbein especially, and these copies were put in frames provided with locks, and known in the old inventories as shutting glasses. These miniature copies were taken by the King on his travels, in order that he might enjoy and appreciate the beauty of the pictures when unable to be near the gallery. They were dispersed at the sale of the Collection, but several of them still remain in the Royal Collection at Windsor. One exceedingly fine signed example, still in its original frame, is at Burghley, and in the same Collection there are

three more copies in water-colour of old masters' paintings, which were probably the work of Oliver or of his pupils. Another is to be found in the Jones Collection at South Kensington, and yet another is at Montagu House. Oliver also made copies in miniature of works of Van Dyck, and two of these copies are at Sherborne Castle, while one, which is of unusual size and great beauty, represents Rachel de Ruvigny, Countess of Southampton. One of his most beautiful works is the portrait of Henry, Prince of Wales, which is now at Belvoir Castle. The Prince is represented in gilded armour, wearing the blue ribbon of the Garter and a fine lace ruff. A miniature in the same Collection of Charles, Prince of Wales, is very probably the work of the same artist. Peter Oliver's portrait as a boy, painted by his father, is to be seen at Welbeck, and another one of himself as a young man, which is his own work, is at Montagu House. There are several miniatures in the possession of the Queen of Holland, who also owns some of the finest works of his father Isaac, and other examples of the work of Oliver appear in the Rijks Museum at Amsterdam. A great many of his miniatures remained in the possession of his widow at Isleworth, and it is said that Charles II. heard of their existence and was desirous of obtaining them. Vertue tells us that the King went privately and unknown to see Mrs. Oliver, taking with him a man whom Vertue calls Rogers, but who was probably a man named Progers, who was well known for being employed in the King's private pleasures. Mrs. Oliver showed the King a large number of miniatures both finished and unfinished, and when he revealed himself to her, promised to look over her husband's books and let him know what prices his father the late King had paid. The King took away, says Vertue, what he liked, and sent a messenger to Mrs. Oliver with the option of a thousand pounds for them or an annuity of £300 for her life. She chose the latter sum, but it was subsequently reported to the King that Mrs. Oliver had denounced in disrespectful terms the Royal mistresses to whom many of the pictures had been given, and stated that if she had thought the King would have given them to such persons, he would never have had them. From the moment that the story reached the Court the poor woman's salary was stopped, and she never received it afterwards. The rest of the miniatures in Mrs. Oliver's possession passed, so Vertue tells us, into the hands of Theodore Russel, the father of Vertue's informant.

Oliver's portrait is said to have been engraved by T. Chambars; there is an anonymous etching known which represents him. In the Earl of Derby's Collection there is a leaf of a pocket-book with drawings by Oliver in black lead of himself on one side and of his wife on the other. His pictures are painted on cardboard, or on an exceedingly thin vellum mounted on card. Several of his works belong to Mr. L. Currie, and are at Minley Manor, there is a beautiful one at Ham House, and an important one at the Wallace Gallery, several at Welbeck, and very many at Montagu House. G. C. W.

OLIVER, William, an English landscape painter, born in 1805. He chiefly practised in water-colours, exhibiting at the New Water-Colour Society, of which he was a member. His subjects were mainly taken from foreign scenery. He died in 1853. There is an oil-painting of Foligno, in the Papal States, by him, in the Kensington Museum.

OLIVERUS, a skilful French miniaturist of the 12th century. He worked in Paris. The library of Douai possesses a fine MS. illustrated by him.

OLIVES, Francisco, a Spanish painter, who flourished at Tarragona about 1557. He filled for a time the post of valuer of works of art for the province.

OLIVIER, Aubin, a die-sinker and engraver on wood, was born at Roye, in Picardy, in the first half of the 16th century; and was Director of the Mint, under Henri II., in 1553. As a wood-engraver, in conjunction with Jean le Royer, his brother-in-law, he engraved the sixty figures which illustrate the 'Lievre de Perspective de Jehan Cousin,' the celebrated French artist, which was published in Paris in 1560 by Jehan le Royer, in a large folio. The date of Aubin Olivier's death is not known.

OLIVIER, Heinrich, elder brother of Johann H. Ferdinand Olivier, was born at Dessau in 1783. He underwent the same course of study as his brother, and ultimately became a teacher of drawing and of languages in Berlin, where he died in 1848. In Vienna he executed a copy of Pordenone's 'St. Justina,' and also produced original paintings for the churches of his native town.

OLIVIER, Johann Heinrich Ferdinand, painter and lithographer, was born at Dessau in 1785. His first instructions were received from K. W. Kolbe and Haldenwang, but in 1804 he went to Dresden, and studied under Jakob Mechau. In 1807 he accompanied his brother Heinrich to Paris, and together they painted a portrait of Napoleon I. on horseback, as well as 'The Baptism of Christ' and a 'Last Supper' for the church of Wörlitz. In 1811 he proceeded to Vienna, and in 1828 published a series of lithographs at Salzburg. His oil pictures are for the most part either purely historical, or historical landscapes. In 1833 he became professor of art history and general secretary to the Academy at Munich, where he died in 1841. His last and best painting is a landscape in the possession of Fräulein Linder of that city. He usually signed his work with a monogram of F. O.

OLIVIER, Michel Barthélemy, was born at Marseilles in 1712, and died in Paris in 1784. He was received into the Academy as painter of landscape and genre, and became painter to the Prince du Conti. His style is that of his time, the execution neat, and colour undecided.

OLIVIER, Woldemar Friedrich, younger brother of Heinrich and Ferdinand Olivier, was born at Dessau in 1791. From 1811 he studied under his brother Ferdinand: but in 1813-14 he served as an officer in the Lutzow volunteer corps, and as such obtained the iron cross and the Order of St. Anne and St. George. In 1815 he travelled in England and the Netherlands, and proceeded in 1818 to Rome, where he studied under Overbeck and Cornelius. He here painted his picture of 'Christ with the Tribute Money,' together with landscapes with historical figures. In 1824 he returned to Vienna and practised as a portrait painter, but removed in 1829 to Munich, where he worked upon the frescoes in the Königsbau, in the Nibelungen and Homer Saloons, and also designed a 'Pictorial Bible' with fifty illustrations from the New Testament. He died at Dessau in 1859.

OLIVIERI, Domenico, was born at Turin in 1679. He particularly excelled in painting droll

[*From the miniature at one time at Castle Howard*

A PORTRAIT OF A MAN AND HIS WIFE, BELIEVED TO REPRESENT A LORD AND LADY ESSEX

PETER OLIVER

[*From the miniature at Belvoir Castle*

HENRY, PRINCE OF WALES

ISAAC OLIVER

[*From the miniature at Welbeck*

SIR PHILIP SIDNEY

scenes, fairs, and merry-makings, in imitation of the style of Peter van Laer, in which he displayed infinite humour, and a talent for caricature. In the gallery of the court of Turin were two of his best pictures, in one of which he has represented a fair, with an immense assemblage of figures, of quack-doctors, and groups of peasants, sporting or quarrelling. Though chiefly employed in painting what are called *Bambocciate*, he was not incapable of historical painting, as appears in his picture of 'The Miracle of the Sacrament,' in the sacristy of Corpus Domini, at Turin. He died in 1755. Boni says that he had a pupil who painted in the same style, and of whom he speaks as N. Graneri of London.

OLIVIERI, Domenico, called Salvatoriello, a Neapolitan, born in the last half of the 17th century. He was the best of Solimena's pupils, and painted, in fresco, 'The Virgin and Child,' in S. Maria delle Grazie; 'Rinaldo and Armida,' and other pictures on a large scale. He died in 1718.

OLIVIERS, Jacob Frans and Adriaen, two obscure painters of Haarlem, who flourished in the 17th and 18th centuries. Jacob was inscribed on the Guild in 1632. In 1650 he received, from the military authorities, a sum of 150 florins for restoring pictures, and in 1667 a requisition was made for a tomb for him in the church of St. Bavon. Adriaen was inscribed on the Guild in 1707.

OLLMÜTZ, Wenzel or Wenceslaus von, (Olmütz, or Olomucz,) was a painter and engraver of the 15th century, who produced several extremely good copies, as well as original plates. By Bartsch he was supposed to be identical with the "Master signing W," while some have endeavoured to identify him with Michael Wolgemut. The more recent opinion is that the plates with W upon them are the work of Wolgemut, and that instead of being copies from Dürer, Dürer copied them. For a fuller discussion of the question see Wolgemut. The name of *Wenceslaus von Olomucz* appears on a copy from Schongauer's 'Death of the Virgin,' dated 1481. He was still working as late as the beginning of the 16th century. The best of his plates are in the above-mentioned copy from Schongauer's famous engraving.

OLMDORF, Hans von, (or Olmendorf,) a Bavarian artist, who painted between 1460 and 1518. He was court painter to the Duke Sigmund. He painted at Munich and at Blutenburg, where it is thought he made the designs for the windows painted by Hans Hebenstreit. To him is ascribed also the picture of 'God the Father with the dead Christ on His knees,' the engraving from which is attributed to The Master of 1466. Some of his pictures, on panels with gold backgrounds, are at Schleissheim. One of his best works is the 'Crowning of the Virgin,' in which the Duke Sigmund is introduced on his knee.

OLMO, Giovanni Paolo. Siret speaks of a Bergamese painter of this name, and of a 'Vierge Glorieuse,' at Berlin, signed *Jo. Paulus Vlmus.*

OLMO, Marco. Born in 1683, of a noble family in the territory of Bergamo, Marco Olmo showed early such a strong inclination for painting that he was sent to Bologna, and studied for some years under Gio. Gioseffe dal Sole. On his return he painted a great number of pictures for the churches in his native country, and many portraits. He died in 1753.

OMER, Rowland, a draughtsman, born in Ireland, who worked about 1750. He drew many public buildings in Dublin and other parts of Ireland, which were engraved.

OMINO, L'. See Lombardi.

OMME, H. van, a mediocre painter, who was active at Oudewater in 1651. In the orphanage of that town there is a large picture of 'Orphans at Dinner,' by him.

OMMEGANCK, Balthazar Paul, a distinguished painter of landscapes and animals, was born at Antwerp in 1755, and studied under Hendricus Josephus Antonissen from 1767. In 1789 he became dean of the Guild of St. Luke in his native city, and in 1796 professor in the Academy there. In 1799 he won the first prize for landscapes in Paris, and in 1809 became a corresponding member of the Institute. He was also a member of the Academies of Amsterdam, Brussels, Ghent, Munich, and Vienna. He died at Antwerp in 1826. He was one of the commissioners of 1815, appointed by Belgium to reclaim from France the objects of art which she had acquired by force of arms during the great war. During his life his works were in such request that only the rich could obtain them, and they are therefore seldom to be found but in the finest modern collections of England, France, and Holland. And yet in handling they were soft, weak, and oversmooth, in conception confused, and in colour poor. It is in fact greatly to the example of Ommeganck that the poor work done by Belgian landscape and animal painters in the early part of the present century is to be traced, especially their shortcomings in the matter of colour. Carpentero, J. F. Lenzen, and some of the more recent Belgian painters, have imitated his manner; a female painter, long resident in Holland and Belgium, has copied several of his pictures very successfully; and others in England and elsewhere, under the auspices of the dealers, have made it a very profitable speculation. He executed some admired drawings, and also clay models of sheep and cows. Among his oil-paintings there are (besides some at Antwerp, Brusseis, and Cassel):

Frankfort.	*Städel Inst.*	Landscape with sheep and goats.
London.	*Stafford House.*	Cows in the water.
Paris.	*Louvre.*	Landscape with sheep.

OMMEGANCK, Maria Jacoba. See Baesten.

OMPHALION, a painter of the 4th century B.C., who, as Pausanias tells us, was a pupil and friend of Nicias.

ONA, (or Onna,) Pedro de, a Spanish painter, born in Spain about 1550, son-in-law to Esteban Jordan, sculptor to Philip II. He painted in 1590 the principal altar-piece in the parish church of Santa Maria de Rioseco.

ONATAS, an early Greek sculptor of Ægina, practised painting also to some small extent, and was employed in conjunction with Polygnotus in the temple of Athene at Platæa.

OÑATE, Miguel, a Spanish portrait painter, was born at Seville in 1535, and studied under Antony Mor, who was in Spain in 1551. He accompanied his instructor to Portugal, where he was sent to paint the portrait of the first consort of Philip II. He then returned with him to Madrid, where he died in 1606, leaving to his heirs a considerable fortune acquired by his profession.

O'NEAL, Jeffrey Hamet, was born in Ireland, practised in London for many years, and died early in the 19th century. He painted landscapes, birds, flowers, small conversations, and miniatures; and

contributed several years to the Spring Gardens' Exhibition.

O'NEIL, HENRY NELSON, was born at St. Petersburg in 1817; came to England and entered the Royal Academy schools in 1833. Some years afterwards he started on a journey to Italy with Mr. Elmore, with whom he contracted a friendship while in the schools. On his return to England he rapidly rose to fame as a contributor to the Exhibitions of the Royal Academy. He was elected an Associate in 1860. He died on the 13th of March, 1880. The following are a few of his best works; they were very popular at the time they were painted: 'By the rivers of Babylon,' 'Ahasuerus and the Scribes,' 'Eastward Ho!' and 'Home Again,' 'The Wreck of the Royal Charter,' and 'The Death of Raffaelle.' The last is considered his best picture. Besides these, he executed a number of landscapes and portraits. He was also the author of various treatises on art.

O'NEILL, HUGH, an English draughtsman, born in London in 1784. He was helped by Dr. Munro, and afterwards taught drawing in Oxford, Edinburgh, Bath, and Bristol. His subjects were architectural antiquities, and his sketches of Christ Church, Oxford, and of Bristol were published. He died at Bristol in 1824. There are three water-colour drawings by him in the South Kensington Museum. Fifty of his sketches of antiquities in Bristol were etched by J. Skelton, and published in 1826.

ONGARO, MICHELE, an artist of the middle of the 15th century, a native of Ferrara. A picture of the 'Virgin and Child' discovered there in 1842, is supposed to be by him.

ONGHERS, JACOB, a Dutch painter established at Prague in 1691. In 1714 he became chief of the corporation of painters in that city, and died there about 1730.

ONGHERS, OSWALD, painter, was born at Mechlin in 1628, and died at Würzburg in 1706. He studied mainly after Van Dyck, and in 1660 settled at Würzburg as painter to the Prince Bishop. He produced an 'Assumption of the Virgin' for the Haug Church, and a 'Mocking of Christ' and 'Martyrdom of St. Kilian' for the cathedral.

ONOFRI, FRANCESCO, a Roman knight and engraver of the 18th century, who published a set of twelve etchings, with a title, after the works of G. L. Bernini.

ONOFRIO DA FABRIANO, a painter of the Umbrian school, who is said to have been contemporary with Gentile da Fabriano, and to have painted in 1460 the 'Life of St. Benedict,' in one of the cloisters of St. Michele in Bosco at Bologna.

ONOFRIO, CRESCENTIO, (HONOPHRIJS, or HONUFRIIS,) landscape painter and etcher, was born at Rome most likely some years later than 1613, the date usually given. He was a scholar of Gaspar Poussin, and painted landscapes in the style of that master. He resided chiefly at Florence, where he was much employed by the court and for private collections. He died at Florence. Lanzi and Zani say he was living in 1712, which is more probable than that he died in 1688, as he etched a fine series of twelve plates of landscapes, after his own designs, which are dated 1696!

OORT, VAN. See NOORT, ADAM VAN.

OORTMAN, JOACHIM JAN, an engraver, of Dutch parentage, but, from his long residence in Paris, reckoned among French artists, was born at Weesp in 1777, and studied successively under W. Koch, C. H. Hodges, and Claessens. He engraved after Rembrandt, Gerard Dou, A. Ostade, Jan Steen, and other eminent Dutch masters; also after Titian, Giulio Romano, Caravaggio, and Valentino: and some French painters of more modern date. He died in Paris in 1818. In addition to two plates in illustration of the 'Lusiad,' he supplied the following to Filhol's 'Musée Français:'

Portrait of Rembrandt; *after that artist.*
The Death of the Virgin; *after Caravaggio.*
Martyrdom of St. Laurence; *after Titian.*
Human Life; *after J. Steen.*

OOST, JAMES VAN, the elder, son of John and Geraldine Weyts, born at Bruges before 1600; inscribed in the register of the Guild of St. Luke as apprenticed to his brother Francis, and as free-master October 18, 1621. Shortly after he went to Italy, where he studied under Hannibal Carracci. He returned to Bruges in 1629, and was soon after elected *vinder* of the Guild. In 1633–34 he held the office of Dean. He was twice married, and died in 1671. He painted a great many pictures, the figures in which are generally life-size, and the backgrounds architectural. The churches of Bruges contain many of his religious paintings. His portraits are often excellent. He was also a good musician.

Bruges.	*St. Saviour's.*	The Flight into Egypt.
,,	,,	Martyrdom of St. Godeleva.
,,	,,	Descent of the Holy Ghost at Pentecost. 1658.
,,	*St. Mary's.*	Saints adoring the Infant Jesus. 1652.
,,	*St. James'.*	Presentation of the Blessed Virgin. 1655.
,,	*Museum.*	Episodes in the Life of St. Anthony of Padua.
,,	,,	Portrait of a religious dictating to a clerk. 1668.
,,	*St. John's Hospital.*	A Christian meditating. 1647.
,,	*Guildhouse of St. Sebastian.*	Portrait of T. Pauwels. 1667.
Lisle.	*Museum.*	St. John of the Cross dressing a friar's leg.
,,	,,	St. Teresa and St. Peter of Alcantara in prayer before the Holy Family.
,,	,,	Portrait of a man.
Paris.	*Louvre.*	St. Charles Borromeo administering the plague-stricken in 1576.
Vienna.	*Museum.*	The Nativity.

Bibliography: Weale, 'Catalogue du Musée de Bruges,' pp. 75–80. Bruges, 1861. W. H. J. W.

OOST, JAMES VAN, the younger, son and scholar of James van Oost the elder, born at Bruges, February 10, 1639. He studied under his father until he was twenty, and then went to Paris and, two years later, Rome for improvement. He returned, after some years, to Bruges. After painting there some pictures for the churches, he went to Lille, where he married and settled. Having lost his wife after forty-one years, he returned to Bruges, where he died on September 29, 1713. He painted history and portraits, and was so eminent in the latter, that his partisans ventured to compare his work with that of Van Dyck. His historical pictures partake more of the Roman than of the Flemish school. Works:

Bruges.	*Museum.*	Portrait of a man. 1697.
Brussels.	*Museum.*	Portrait of a man. Signed *J. v. Oost de ionghe.*
Lille.	*St. Stephen.*	Martyrdom of St. Barbara.
,,	*Capuchin Ch.*	Christ contemplating the Instruments of His Passion.
,,	*Museum.*	Two portraits of men. 1688 and 1693. W. H. J. W.

Woodbury Co. photo] [*National Gallery*

PORTRAIT OF A BOY, 1650

JOHN OPIE

Woodbury Co. photo] [*The Louvre*

THE WOMAN IN WHITE

OOST, William van, son of James, the elder, born March 8, 1651, entered the Order of St. Dominic in 1671, and died August 31, 1686.

Bruges.	*Museum.*	St. Dominic seated reading, in a landscape painted by Luke Achtschellinck.

W. H. J. W.

OOSTEN, J. van, was an artist who painted small landscapes, with figures and animals, in the manner of Jan Breughel, to whom they are usually ascribed when they appear in sales. There are no particulars of him recorded. There is a good example of his work, a 'Paradise,' in the Liechtenstein Collection, at Vienna. It is signed *J. van Oosten, fecit.*

OOSTERHOUDT, Thierry van, was born at Tiel, in Guelderland, in 1756. He was a scholar of R. van Eynder, and frequented the Electoral Academy at Düsseldorf. After several years' study of the pictures of Raphael, Carlo Dolci, Rubens, Van Dyck, and other masters there, he returned to his native city, and painted portraits, and finished numerous compositions. Some of his subjects are scenes in private life, and are to be met with at Tiel and Utrecht. He painted also in water-colours. He died in 1830.

OOSTERWIJCK, Maria van, a celebrated painter of flowers and fruit, was born at Nootdorp, a small town near Delft, in 1627 or 1630. She was the daughter of a clergyman, who encouraged the disposition she evinced for art by placing her under the tuition of the flower painter, Jan Davidsz de Heem, whose works she in a few years almost equalled. Her pictures of fruit, flowers, and still-life found their way into the choicest collections, and she received commissions from many of the princes and sovereigns of Europe. The Emperor Leopold I. engaged her to paint a picture for his collection, and on its completion sent her the portrait of the Empress and his own, set with diamonds, as a mark of his approbation. William III. and Louis XIV. were among her most munificent patrons. Maria van Oosterwijck died at Entdam in 1693. Her works are extremely scarce, from the care she bestowed upon them. Among them we may note:

Dresden.	*Gallery.*	Glass filled with Flowers in great variety.
"	"	Fruit-piece, with Clusters of Grapes.
Vienna.	*Schönbrun Gall.*	The same subject.
"	"	Still-life subject.

OPIE, (or Oppey,) a portrait painter, was born in Cornwall, but is said to have been in no way connected with John Opie. He is believed to have been self-taught. In the catalogue of the Exhibition held in London in 1780, by the Incorporated Society of Artists, he and his works are thus described, "Master Oppey, Penryn. 'A Boy's Head.' An instance of genius, not having seen a picture." This head is said to have been expressive, well coloured, and to have attracted notice on its merits. Oppey died young, in London, 25th Nov. 1785.

OPIE, John, painter, was born in the village of St. Agnes, about seven miles from Truro, in 1761. He was the son of a master carpenter, who was very desirous of bringing him up to his own business, but the love of drawing appears to have given an early bent to his inclinations, and as his propensity was encouraged by an uncle, who had instructed him in arithmetic and the elements of mathematics, his desire of becoming a painter gained an entire dominion over his mind, and nothing could divert him from it. He had already acquired some practice in portrait-painting, when his talent was accidentally discovered by Dr. Wolcott, 'Peter Pindar,' who at that time resided at Truro. He interested himself in his advancement, and lent him some of his pictures to study and copy. By Wolcott's assistance and recommendation, the talents of young Opie soon became known throughout the county, and he met with considerable employment as a portrait painter. His earliest efforts, though not distinguished by taste, or a graceful disposition of the figure, were extraordinary productions for an artist reared in so remote and secluded a situation. About the year 1777 he was introduced to Lord Bateman, who employed him in painting old men, beggars, &c., which he designed with uncommon vigour and great truth of expression. In 1780 he visited London under the auspices of Dr. Wolcott, where his merit and the extraordinary circumstances of his early artistic life, made him the object of widespread interest. Commissions crowded upon him, his partisans were zealous in his praise, and for some time 'the Cornish wonder' was the rage.

The powers of Opie were not calculated to flatter the frivolity of fashion; he was not very susceptible to female grace, and his portraits of men were rather distinguished by identity and truth, than by dignity. Thus it was not long before the curiosity excited on his arrival in London in a great degree subsided, but as his talents were not confined to portraiture, he continued to meet with employment in painting domestic or rustic subjects. The great undertakings which were in hand at this time, such as Boydell's 'Shakespeare,' Bowyer's 'English History,' Macklin's 'Poets and Bible,' opened a new field to Opie, and perhaps his most popular performances were his pictures of the 'Murder of James I. of Scotland,' the 'Death of Rizzio,' 'Jephtha's Vow,' the 'Presentation in the Temple,' and 'Arthur supplicating Hubert.' In the best of these he shows not only vigour, but also a curious sense of style which is hardly to be found in any other English historical pictures of the time.

On Fuseli's appointment to the office of Keeper of the Royal Academy, in 1806, Opie became a candidate for the vacant professorship of painting, and was elected. In that capacity he read four lectures at Somerset House, which bear testimony to the extent of his powers, and to his acquaintance with the theory of his art. He died in 1807, and his remains were interred in St. Paul's Cathedral, near those of Sir Joshua Reynolds. A catalogue of his paintings was published in 1878. There are in public collections:

London.	*National Portrait Gallery.*	Portrait of Himself.
"	"	" Bartolozzi.
"	"	" Th. Holcroft.
"	*National Gallery.*	" William Siddons.
"	"	" Mary Wollstonecraft-Godwin.
"	*City Art Gallery.*	" Daniel Pinder.
"	"	Murder of James I., of Scotland
"	"	Murder of Rizzio.
Dulwich.	*Gallery.*	Portrait of Himself.
Manchester.	*Gallery.*	Troilus, Cressida, and Pandarus. (Lent by the National Gallery.)

OPITZ, Georg Emanuel, was born at Prague in 1775, and studied under Casanova in Dresden. Up to 1807 he painted portraits in oil and miniature.

but then commenced painting popular scenes, character sketches, costume figures, and so forth. In 1813 he followed the Duchess of Courland to Paris, where he found a rich source of such subjects. Afterwards he lived at Heidelburg and Altenburg, and finally settled at Leipsic, where he died in 1841. He was also successful in aquarelle and gouache painting, and as an engraver.

OPPENORD, Gilles Marie, (or Oppenort,) a draughtsman and architect, was born in Paris in 1672, and was sent with a pension from the King to Rome, where he spent eight years. He died in Paris in 1742. He prepared the designs for the high altars of St. Germain des Prés and St. Sulpice. Huquières engraved some ornaments after him.

OPPERDOES, Jan Pietersz, a Dutch painter, was born at Amsterdam in 1631 or 1632. In 1648 he was bound apprentice to Govaert Camphuysen. Little is known of him. In the Rijks-Museum there is a landscape by him, signed *Opperdoes*.

OPPERMANN, C. There is a miniature of the Czar, Alexander I., in the Dresden Gallery, signed with this name, and dated 1809.

OPPI, Bernardino, a designer and engraver, who worked at Rome in 1590. He helped to engrave a collection of sixteen plates representing the 'Virtues,' after designs by Lanfranco, which are dedicated to Cardinal Piccolomini.

OPSTAL, Antony van, a Flemish painter, who was in the service of the Archduke Charles of Austria, in 1624. Nagler says that Van Opstal lived at Brussels, and that Van Dyck painted his portrait. Jan Meyssens was his pupil and engraved after him.

OPSTAL, Gaspar Jacob van, the younger, was born at Antwerp in 1654. He was probably a pupil of his father. In 1676 he entered the guild, of which in 1698-9 he was dean. He painted history and portraits, and there are several of his works in the churches in Flanders and Brabant; but the defective pigments which he used have caused them to darken. In 1714 he was employed by Marshal Villeroy to copy the celebrated altar-piece by Rubens, in the cathedral at Antwerp, representing the 'Descent from the Cross,' together with the shutters of the organ. The commissions which he received were so numerous that he frequently had to entrust them to his pupils. He died at Antwerp in 1717. Of his other works we may name:

Antwerp.	*Museum.*	A Portrait. 1699.
„	*Jesuits' Ch.*	The Child Jesus addressed by Angels. 1693.
Darmstadt.	*Gallery.*	The Holy Family resting near a classic ruin.
St. Omer.	*Cathedral.*	The Fathers of the Church.

OPSTAL, Gaspar van, the elder, a painter of Antwerp, who studied under Simon de Vos in 1632. He was admitted a master in 1644. His son, Gaspar Jacob, was a better painter than he.

ORAM, Edward, an English landscape painter in the latter half of the 18th century. He was the son of William Oram, and acted as assistant to Loutherbourg. He exhibited at the Incorporated Society in 1766, and at the Academy from 1775 to 1799. A work of his, apparently posthumous, 'Precepts and Observations on the Art of Colouring in Landscape Painting,' was published in 1810.

ORAM, William, called 'Old Oram,' was brought up as an architect, but taking to landscape painting, arrived at success in that branch of art, and was, in 1748, made superintendent of the Board of Works by the interest of Sir Edward Walpole, who had several of his pictures and drawings. There is a picture by him in the Hermitage at St. Petersburg; it probably went there with the Houghton Collection. Oram was much employed in decorating halls, staircases, and the panels over chimney-pieces. Walker has engraved the triumphal arch erected by him for the coronation of George III., at Westminster Hall, and has introduced the entrance of the Champion and the Lord Chancellor.

ORATII, (or Orazi,) Alessandro, painted about the middle of the 15th century, at Bologna. Malvasia speaks of a picture of the Virgin by him, which he found over the Macchiavelli altar in the church of San Francesco.

ORAZI, Andrea Antonio, painted in fresco and in oil. He was born about 1630, and was a pupil of L. Garzi and C. Ferri in Rome. In the Crozat collection was a drawing by him, 'The Angel and Gideon's Fleece,' which was etched by Caylus, and engraved by N le Sueur. He died about 1690. Giuseppe Orazi, who painted the vault of St. Maria del Orto, is believed to have been a relation of Andrea Antonio.

ORAZZI, Niccolò, was an Italian engraver, who flourished about the year 1760. He was employed to execute part of the plates for the 'Antiquities of Herculaneum,' published by the authority of the King of Naples.

ORBETTO, L'. See Turchi.

ORCAGNA. See Cione.

ORDE-POWLETT, Thomas, an English amateur etcher, born in 1746. His plates are chiefly caricatures and portraits. There is a burlesque portrait of Voltaire by him, signed '*T. O. fecit*, 1772.' He was raised to the peerage as Lord Bolton in 1797, and died in 1807.

ORDONNANCE. See Moucheron, Is.

ORELLI, Antonio Baldassare, an obscure painter of the Milanese. There is a large altar-piece by him in the 'Calvary' Church at Domo-Dossola.

ORELLI, Giuseppe Antonio Felice, was born in 1700, in the Milanese, and received his first instruction in art from his father, Antonio Baldassare. He also worked under Baptista Sassi for eight years, but Tiepolo having been called to Milan by Count Archinti, Orelli had the good fortune to be employed by him, and afterwards accompanied him to Venice. There he remained six years. He then went to Bergamo, where he executed several works for the convents and churches, also at Milan for Count Brentato. He also painted a few portraits. He died in 1774.

ORFELIN. See L'Horfelin.

ORIENT, Joseph, was born at Burbach, near Eisenstadt, in Hungary, in 1677, and was a pupil of Anton Feistenberger. He became sub-director of the Academy at Vienna, and died there in 1737 It is said that he made use of a concave mirror in the painting of his landscapes, in which Ferg, Canton, and Janneck used to supply the figures. Among them are:

Landscape with a Hunt. (*Liechtenstein Col.*)
A Flat Landscape. (*The same.*)
Two Tyrolese Landscapes. (*Gallery.*)
Forest, with Game (*engraved by Rösel*).
Mountain Landscape, with river. (*Town Gallery, Stuttgart.*)

Woodbury Co. photo] [*Brussels Gallery*

THE DEAD CHRIST

ORIENTE, José, a Spanish painter, born in or near Villareal in Valencia, who painted in the capital of that province about 1680-9. Among other works by him, are 'Virgin of the Rosary,' in the church of S. Felipe Neri, and a portrait of Domingo Sarrio, which was engraved by Crisistomo Martinez.

ORIOLI, Bartolommeo, was of Treviso, and painted there about 1616. His principal work is a large picture painted for the church of Santa Croce, in which there is a procession of the inhabitants of Treviso, all portraits.

ORIOLI, Giuseppe, painted at Mantua. His best picture is 'The Last Supper,' in the Refectory of the Carmine in that place. He died in 1750.

ORIOLO, Giovanni, of Ferrara, is known only by a portrait of Leonello d'Este, in the National Gallery; it is signed *Opus Johanis Orioli*, and was formerly in the Costabili Gallery at Ferrara. Oriolo painted in the middle of the 15th century. He is supposed to have been a pupil of Vittor Pisano of Verona, called Pisanello, because this Leonello d'Este is a free copy from one of that master's medals.

ORIZONTE. See Bloemen, J. F. Van.

ORLANDI, Deodato, lived at the close of the 13th century, and is the author of a 'Crucifix' now in the Palace of Parma, and bearing the date 1288. In the Pisa Gallery there is a 'Virgin enthroned between SS. James, Damian, Peter, and Paul,' painted by him in 1301. No certain dates can be given for his birth or death.

ORLANDI, Francesco, the son of Stefano Orlandi, was born in 1725, and educated by his father. He painted in the same style for theatres at Leghorn and a chapel at Cente, and was Professor of Architecture in the Clementine Academy at Bologna. He was also a good musician. He died at Bologna in 1769.

ORLANDI, Giovanni, an engraver and publisher of prints in Rome between 1590 and 1640. He followed the style of Cornelius Cort. The number of engravings executed or published by him is considerable. Among them are 'The Last Judgment,' after Michelangelo, and 'The Transfiguration,' after Raphael; also from forty to fifty portraits, and a plan and view of Genoa, dated 1637.

ORLANDI, Odoardo, an obscure Bolognese painter, and pupil of Pasinelli. He was born in 1660, and died in 1736.

ORLANDI, Stefano, was the son of Odoardo Orlandi. Stefano was born in 1681, and studied under Pompeo Aldrovandini, with whom he went to Rome. In 1684, in conjunction with Giuseppe Orsoni, he painted in many theatres in Italy, in the Saloon of the Palazzo Ranuzzi, and, with Francesco Monti, for the Martinengo family at Brescia. He died in 1760.

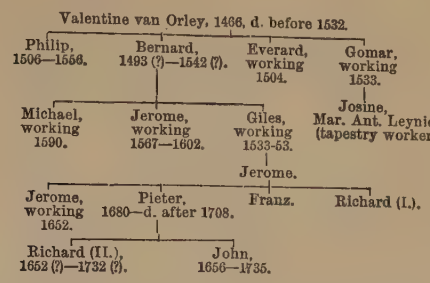
ORLANDINI, Giulio, painted in Parma in the middle of the 17th century.

ORLANDO, Bernardo, was appointed court painter at Turin in 1617.

ORLANDO OF PERUGIA, was one of the followers of Perugino. In 1509 he was painting in conjunction with Sinibaldo Ibi, at Gubbio, of which place he was made a citizen between 1502 and 1506.

ORLEANS, François d', a French artist, who was born at the end of the 15th century, and worked at Fontainebleau under Il Rosso.

ORLEY, Van (or Orlay). The important artistic family of the Van Orleys flourished in Brussels for three centuries. The following pedigree is given by Alphonse Wauters:



ORLEY, Bernard van, son of Valentine, born in or before 1491. In 1509 he left Brussels and went to Rome, where he studied under Raphael, becoming a great favourite with his master. He returned to Brussels while still young. In 1515 he was settled there, and had already acquired a reputation, for in that year the confraternity of the Holy Cross at Furnes sent a delegate to ask him to furnish a design for an altar-piece for their chapel representing 'The Carriage of the Cross,' 'Christ on the Cross,' and 'The Deposition.' The sketch was approved of, and Bernard received the commission to paint the altar-piece for the sum of 50 l. gr. In 1518 Margaret of Austria, Regent of the Netherlands, appointed him her official painter. In 1520 he entertained Dürer, who painted his portrait, now in the Museum at Dresden. In 1527 Bernard and his family, together with many of their connections and a number of painters, tapestry-weavers, and goldsmiths, were arrested for having assisted at clandestine Lutheran meetings held in the houses of Valentine and Everard van Orley, and were sentenced to pay fines and to assist at a certain number of sermons in the church of St. Gudula. In 1530 Bernard was appointed official painter to Mary of Hungary, Margaret's successor. He is said to have superintended the weaving of the tapestries from Raphael's cartoons. He himself made designs for tapestry, among the most famous of which are: 'The Life of Abraham,' at Hampton Court, 'The Hunts of Maximilian,' at the Louvre, and 'The Battle of Pavia,' at Naples. He also made designs for windows. Those in the church of St. Gudula at Brussels, in which the portraits of Charles V., Louis of Hungary, and Francis I. appear, are from his cartoons now in the Museum of Art Industries, Brussels. Bernard was twice married, first to Agnes Seghers, who bore him seven children, and secondly to Katherine Hellincx, who bore him two. He died January 6, 1542. His earlier pictures often show earnest feeling; in the later he combined a superficial resemblance to Raphael, Michelangelo, and Leonardo da Vinci with his own native manner. In spite of the corruptions of his style and his errors of taste he was really a great painter. His portraits are truthful and often of great merit. He painted eight of Margaret of Austria, but none have as yet been identified. The brilliancy of several of his pictures is due to their being painted on a gold ground. His motto, *Elx sijne tijt*, "Every man his day," appears on some of his pictures.

Antwerp.	*St. James'*.	The Last Judgment.	
"	*Hospital*.	The Corporal Works of Mercy and Last Judgment.	1519–1525.

Bruges.	*St. Mary's.*	Triptych. The Passion (left unfinished; completed by Mark Gerard).
Brussels.	*Museum.*	Portrait of George van Zelle, doctor. 1519.
,,	,,	Triptych. The trials and patience of Job, and the story of Dives and Lazarus. 1521.
,,	,,	Episodes in the lives of SS. Thomas and Matthew (shutters of a triptych).
Dresden.	*Gallery.*	The Holy Family.
Lubeck.	*Cathedral.*	Polyptych. The Adoration of the Holy Trinity.
Turin.	*Gallery.*	Panel said to have formed part of the altar-piece of Furnes.
Vienna.	*Museum.*	The election of St. Matthew and Martyrdom of St. Thomas (centre of the altar-piece of the Guild of Carpenters of Brussels. Signed).
,,	,,	The Holy Family resting on the road to Egypt. W. H. J. W.

ORLEY, Van, School of. A great number of pictures referable to the school of Van Orley are extant, among them the so-called Leonardo da Vinci at Gatton Park, the 'Vierge, au bas-relief,' which seems to be a copy from a picture by Cesare da Sesto, now in the Brera, which is itself a compilation from various sources. W. A.

ORLEY, Philip van, son of Valentine, drew in 1513, for the church of St. Peter at Louvain, the cartoon of a tapestry representing the story of Herkenbald, now in the Museum of Art Industries at Brussels. Another tapestry in the same Museum, representing the 'Descent from the Cross,' the 'Harrowing of Hell,' and the 'Entombment,' was probably woven from his design, though some critics think that Bernard designed the cartoon. W. H. J. W.

ORLEY, (or Orlay,) Richard van, was the eldest son of Peter van Orley, of the same family as Bernard. Peter was a landscape painter, and had two sons—Richard, who died in 1732, and Jean, who died in 1735. They were each then from twenty to twenty-two years of age. Their first master was their father, but he soon placed them under the guidance of his brother, who was a monk and artist. Richard painted in the Italian style, and engraved a number of plates after different masters. The uncle, Richard, painted some fine pictures for the church of his order, 'The Recollets,' but Jean was the most able of them all, as he painted a number of pictures for churches, and made many fine designs for tapestry. They are mostly done on blue paper with the pen, and shaded with Indian-ink. Those by Richard are miniatures or designs for book-illustrations in Indian-ink, and were much admired by Picart le Romain.

ORLEY, Valentine van, son of John, born at Brussels in 1466, removed to Antwerp in 1512 and was admitted as free master into the Guild of St. Luke; during the next five years he received several apprentices. He returned to Brussels in or before 1527, and died there in 1532, leaving four sons who were all painters. W. H. J. W.

ORLOWSKY, Alexander Ossipowitsch, a painter, designer, etcher, and lithographer, who was born at Warsaw in 1777. He studied under Norblin, and at the Academy of St. Petersburg, after which he travelled in France, Germany, and Italy. He distinguished himself at this period chiefly by his battle-pieces. In 1812 he was named court painter to the Czar, Alexander I., an appointment which the next Czar, Nicholas, continued. He died at St. Petersburg in 1832. His best pictures of battles are in the possession of the Russian Emperors, but others, together with sketches from Russian popular life, historical pictures, and portraits, are in the collections of the nobility of that country. Eight hunting and rural pieces are in the Hermitage. He also executed a number of drawings which either himself or others reproduced in lithography, among them the humorous 'Cat Court.' Four original lithographs by him represent military subjects, and his own portrait. An etching of a 'Race-horse and Jockey' is his.

ORME, Anton de l'. See De Lorme.

ORME, Daniel, an engraver and miniature painter. He worked about 1800, and exhibited many portraits in miniature, and one or two in oils at the Royal Academy, between 1797 and 1801. He engraved in stipple many portraits of persons celebrated at the time, some battle-pieces, and a picture of 'Alexander and Thais,' from a picture painted by himself. There is a water-colour drawing of Margate New Pier by him in the South Kensington Museum, dated 1799.

ORMEA, Marc, a painter of Utrecht, who was dean of the College of painters from 1621 to 1625. He painted sea-pieces.

ORMEA, Willem, son of Marc, was a painter of still-life. In 1638 he presented to the Hospital of St. Job (Utrecht) a picture of various kinds of fish.

ORMIS, Léonard, an obscure Burgundian, who painted at Liége in the 16th century.

ORO, Il Monaco del' Isola d', a painter, poet, and historian, was born in Genoa about 1346. He became a monk in the monastery of the Isola d'Oro (Stecati), and subsequently librarian there. He wrote several books which he embellished with miniatures, and presented to the Queen of Aragon. He died in 1408.

OROZCO, Márcos de, a Spanish priest and engraver, who resided at Madrid in the 17th century, and executed many title-pages to books printed in his time. The title-page to Ortiz de Zuniga's 'Annals of Seville,' published in 1677, is probably the best work from Orozco's burin. There are many devotional prints by his hand. Among them portraits of St. Francis de Sales; of the Bishop Crespi di Borja, executed in 1664; in 1680 the title-page bearing the royal arms, and a curious folding plan for the authorized history of the great auto-da-fé at Madrid; in 1682, a 'Crucifix and angels bearing shields charged with episcopal devices,' designed by Ximenez Donoso, and prefixed to an official account of the synod held at Toledo that year; in 1696, a title-page containing effigies of the seven first canonized bishops of Spain, for Don Pedro Juarez's 'History of the united sees of Guadix and Baza;' and in 1597, an 'Our Lady of the Forsaken,' and the arms of the Archbishop Rocaberti of Valencia, for Don Felipe Firmin's treatise on minor benefices.

ORRENTE, Pedro, was a Spanish painter, born at Montealegre, in Murcia, about the year 1560. He was probably a scholar of Il Greco's, at Toledo, but he subsequently visited Italy, where he became a follower of the Venetian school, and an imitator of Titian, Giorgione, and Bassano. He was favoured with the protection of the Duke of Olivarez, who employed him in painting several pictures for the palace of the Buen Retiro at Madrid. Soon after 1611 he painted for the Vizconde de Huesca, in

Murcia, eight pictures on 'The History of the Creation;' and in 1616 he produced a 'St. Sebastian,' for the cathedral at Valencia, where also he established a school in which Pontons and March were among his pupils. He next proceeded to Cuença, where he founded another school, in which he had Salmeron for a scholar. Many of his works are in the churches and convents at Valencia and Cordova. In the cathedral at Toledo, over the door of the sacristy, is a fine picture representing 'Santa Leocadia coming out of the sepulchre, before St. Ildefonso;' and in the Reyes Nuevos, in the same church, was a 'Nativity' painted by him, which has been since removed into the royal collection. Another picture by this master representing 'Orpheus playing to the brute Creation' hangs in the Royal Palace. There are also in the king's possession four landscapes, whilst the Madrid Gallery has eight of his paintings, including 'The Adoration of the Shepherds,' and 'The Repose of Lot's Family.' A 'St. John in the Wilderness' was in the Suermondt Collection at Aix-la-Chapelle, and other works of his are at Dresden, Paris, and St. Petersburg. Being especially successful with animals and landscapes, he made choice of such Biblical subjects as permitted the introduction of these. His last years were spent at Seville and at Toledo, where he died in 1644, and was buried in the same church as Il Greco.

ORSAY, Comte d', the son of General d'Orsay, an officer of the French Republic and Empire, was born in Paris at the beginning of the present century. When about twenty years of age he entered the French military service, and whilst with his regiment at Valence, became acquainted with the Earl of Blessington and his Countess. After that he threw up his commission and travelled with them on a tour in Italy, eventually marrying Lord Blessington's daughter by his first wife. He was appointed Superintendent of the Fine Arts by Louis Napoleon, but shortly afterwards (1852) he died of disease of the lungs. There is a half-length by him of the Duke of Wellington in the National Portrait Gallery, and the South Kensington Museum possesses some of his pencil caricatures. D'Orsay also practised sculpture.

ORSEL, Victor, a French historical painter, born at Lyons in 1795. He went to Rome, where, about 1825, he came under the influence of Overbeck, but he also studied from the antique, and was a close observer of nature; his object being, as he said, 'to baptize Greek art.' In Paris he was one of the artists employed in the chapel of the Virgin in the church of Notre Dame de Lorette. Orsel died in 1850. Among his other works are:

La Charité. 1822. (*Lyons Hospital.*)
Adam and Eve with the body of Abel. 1824.
Moses, when a child, presented to Pharaoh. 1839. (*Exhibited in the Capitol at Rome.*)
Good and Evil. 1833. (*Engraved by Vibert.*)

ORSI, Benedetto, was a native of Pescia, and flourished about the year 1660. Lanzi numbers this artist among the disciples of Baldassare Franceschini, and mentions in favourable terms a picture by him in the church of San Stefano, at Pescia, representing 'St. John the Evangelist.' He also painted the 'Seven Works of Mercy,' for La Compagnia dei Nobili, and a large lunette at Pistoja, in S. Maria del Letto, which was long attributed to Volterrano. He died about 1680.

ORSI, Lelio, called Lelio da Novellara, was a painter, designer, and architect, and was born at Reggio in 1511. Having been banished from his native city, for some unknown reason, he first proceeded to Rome, and subsequently established himself at Novellara, whence his common appellation. From the similarity of his style to that of Correggio, he has been supposed to have been a disciple of that master, with whom he was certainly on terms of friendship. That he studied Correggio's works attentively is evident, from his having occasionally copied his pictures, of which one of the most remarkable is a fine copy of the famous 'Notte,' in the Casa Gazzola, at Verona. Others have stated him to have been a scholar of Michelangelo; but this tradition is suspected, although Tiraboschi asserts that he resided at Rome in the time when that artist was painting some pictures for the churches. There were many of his fresco works in the churches at Reggio and Novellara, which are now nearly all perished. Orsi died in 1587. Italian writers say he was "in pittura grande, in architettura ottimo, e in disegno massimo" (in painting great, in architecture best, and in drawing greatest).

ORSI, Prospero, was born at Rome, apparently about 1560. He lived during the pontificate of Sixtus V., who employed him in the palace of S. Giovanni Laterano, where he painted two of the ceilings, one representing 'Moses with the Children of Israel passing the Red Sea;' the other, 'Jacob receiving the Blessing from Isaac.' He was the particular friend of Giuseppe Cesare d'Arpino, whose manner of painting he imitated. He died at Rome in 1635.

ORSI, Tranquillo, was a painter and architect of Venice in the present century, who died, in 1844, while professor of perspective there. He produced views of churches, palaces, and public buildings, and some of his works are in the Venice Academy.

ORSINI, Antonio, a native of Ferrara, who engraved there about 1730.

ORSOLONI, Carlo, an Italian engraver, was born at Venice about the year 1724. He carried on a considerable commerce in prints, and was employed in engraving some of the plates for the 'Museo Fiorentino.' Among others, we have the following by him:

St. Jerome in Meditation; *after Ant. Balestra.*
St. Francis de Sales; *after the same.*
The Virgin with several Saints; *after Pietro Ricchi.*

ORSONI, Giuseppe, (or Orsini,) a Bolognese painter, born 1691, died 1755. He was a pupil of Pompeo Aldrovandini, and worked much with Stefano Orlandi at ornamental painting in theatres and private houses.

ORTIGA, Bonant de, painter to the deputies of Aragon, was living in 1457. He painted an altar-piece with figures of St. Simon and St. Jude for the church of St. Francis, in Saragossa.

ORTO, Diego de, was a miniature painter of Seville, son of Bernardo de Orto. Between 1540 and 1575 he decorated a number of choir-books, &c. In some of these his brothers assisted him.

ORTOLANO, Dell'. See Benvenuti, Giov. Batt.

ORVIETANI, Andrea and Bartolommeo, were two painters who worked at Orvieto between 1405 and 1457.

ORVIETANO, Ugolino, a painter, who was employed in the cathedral of Orvieto about 1321.

OS, Gregorius Jacobus Johannes van, flower

painter, was the second son of Jan van Os, and was born at the Hague in 1782. He gained a prize at Amsterdam in 1809, and on going to Paris in 1812 he won a gold medal, and was employed on designs for Sèvres. Here he spent the greater part of the next fifty years, painting flowers after the manner of Van Huysum, and now and then exhibiting landscapes. Two of his best flower-pieces are now in the Hague Museum. Van Os died in Paris in 1861. He was a member of the Academy of Amsterdam. Among his works we may also name:

Amsterdam.	*R. Museum.*	Flowers.
Rotterdam.	*Museum.*	Flowers.
,,	,,	Fruit and Flowers.
,,	,,	Landscape in Guelders.

OS, JAN VAN, a painter of fruit, flowers, and marine subjects, was born at Middelharnis, in Holland, in 1744, and was a scholar of Aart Schouman, at the Hague. His marine-pieces are only fair, but his fruit and flowers are in great request, and approach those of Jan van Huysum. He died at the Hague in 1808. A good 'Vase of Flowers' by him is in the possession of Cremer of Rotterdam. Jan van Os was also a poet. Among his works may be included:

Frankfort.	*Städel Gal.*	A Sea-piece.
London.	*Nat. Gal.*	Flowers, Fruit, and Dead Birds.
Paris.	*Louvre.*	Flowers and Fruit.
Petersburg.	*Hermitage.*	Flowers and Fruit.

OS, PIETER GERARDUS VAN, the eldest son of Jan van Os, was born at the Hague in 1776, and was instructed in the elements of art by his father, but devoted himself mainly to cattle painting, and made the works of Paul Potter and Karel du Jardin his models. His etchings, consisting of cattle, sheep, &c., from his own designs, and also after Paul Potter, Berchem, and Ruisdael, are valuable. His prints are sometimes signed *P. G. van Os fec. et exc.*, and sometimes with his initials only, *P. G. V. O. f.* He died at the Hague in 1839. There is a good 'Landscape with Cattle' by him in the Rotterdam Museum.

OSBORNE, JOHN, an English portrait painter, who practised at Amsterdam in the 17th century. There is a portrait of Frederick Prince of Orange by him.

OSBORNE, WALTER P., an Englishman who settled in Ireland, was an occasional exhibitor at the Royal Academy. He was an Academician of the Royal Hibernian Academy, and practised portraiture and landscape in oil and in black and white. He died in 1903 at the age of forty-three.

OSELLO, GASPAR, called GASPAR AB AVIBUS CITADELENSIS, or GASPAR PATAVINUS, or PADOVANO, was an engraver, born at Padua in 1530. He imitated the style of Giorgio Ghisi Mantuano, whose pupil he may possibly have been. He lived until 1585. He has left sixty-six plates of 'Portraits of the Archdukes of Austria;' also that of the Physician Andreas Mattiolus Sinensis, and a 'Marriage of the Virgin,' after Paolo Veronese. He signed his prints with a monogram composed of the letters, C.A.P.

OSORIO. See MENESES.

OSSENBEECK, JAN (or JOSSE VAN), a painter and etcher, was a native of Rotterdam, born about 1627. After having received some instruction in his native city, he went to Italy, and distinguished himself at Rome as a painter of landscapes, with animals, fairs, and huntings, in the style of Peter van Laar, whose works were then greatly admired. Thence he proceeded to Vienna, where he became court painter; next to Frankfort; and, lastly, to Ratisbon, where he died in 1678. He usually embellished his pictures with waterfalls, grottoes, ruins, and architecture, designed from the remains of antiquity in and near Rome. Pictures:

Christiania.		Plundering of a Caravan.
Dresden.	*Gallery.*	Group of Herdsmen.
Glasgow.	*Gallery.*	A Hawking Party.
New York.	*Museum.*	Abraham with Sarah and Hagar in a romantic landscape.
Vienna.	*Belvedere.*	Jacob's journey to Mesopotamia.

We have by this artist sixty-two etchings, executed in a firm and free style, twenty-seven of which are from his own designs, and thirty-two after other masters. He engraved part of the plates for the collection called the 'Gallery of Teniers.' Among his plates the following may be particularized:

Two Landscapes; *after Salvator Rosa.*
Christ asleep during the Storm; *after S. de Vlieger.*
Cavalcade of the Emperor Leopold in the Fort at Vienna.
Procession of the Emperor Carl VI. to Schottwien.
The Caffarella.
The Children of Niobe; *after Palma.*
The Children of Israel gathering the Manna in the Desert; *after Tintoretto.*
Orpheus playing to the Animals; *after Bassano.*
The Four Seasons; *after the same.*
A set of twelve plates of different Animals; *from his own designs.*
A set of four of different subjects; *the same.*
Two Views in and near Rome; *the same.*
A Boar-hunt; *after Peter van Laar.*
A grand Festival given at Vienna, with a great number of figures on horseback and on foot; *A. Lartucci inv. J. Ossenbeeck sc.*

OSSENBEECK, W., a Dutch painter, of whom scarcely anything is known. He flourished about 1632, and may have been the father of Jan van Ossenbeeck. In the Rijks Museum, Amsterdam, there is a picture by him of 'Mercury and Io.' It is signed *W. Ossenbeeck, F.* 1632.

OSTADE, ADRIAEN VAN, a celebrated and prolific painter and engraver, especially of scenes from Dutch peasant life, but also of portraits and still-life. He was baptized ("Getauft") at Haarlem on the 10th of December, 1610. His father, Jan Hendrik, was probably a weaver, and had retired before the religious persecutions from the town of Eindhoven. His mother's name is said to have been Janneke Hendriksz, and the children adopted the name of Ostade from a small hamlet of that name near Eindhoven, which may have been the birthplace of their father. Adriaen and his younger brother Isack became artists, and the former, entering the studio of Frans Hals, came there under the influence of Adriaen Brouwer, who was in 1627 also a pupil of Hals. In later years he came under the influence of Rembrandt's chiaro-oscuro. On leaving Hals, Adriaen set up as a painter at Haarlem, and his name as Ostade is first mentioned in 1636, when he is recorded under it as a member of the Schutterij or civic guard. In 1638 he married Machteltgen Pietersen, who died in 1640; and his father in the following year. It has been ascertained that he married a second time, but the name of this wife is not known. We only know that she belonged to an aristocratic family of Amsterdam, and this was the reason that Ostade since visited sometimes that town. She died in 1666, and Adriaen himself, on the 27th of April, 1685, in the Nieuwe Kruysstraet. On the 2nd of

[*From the etching*

DANCE IN A TAVERN

ADRIAEN J. VAN OSTADE

Woodbury Co. photo] [*Antwerp Gallery*

THE SMOKER, 1655

May he was buried in the Church of St. Bavon, where he had previously laid the remains of his two wives. The sale-list of his works of art he left included two hundred pictures by his own hand, and a collection of his etchings, drawings, &c. Smith's catalogue mentions nearly four hundred of Adriaen van Ostade's oil pictures. He executed besides an unknown number in water-colours, and a vast quantity of pencil drawings and etchings. Of the latter Bartsch has enumerated fifty. The Teyler Museum at Haarlem contains a fine collection. Besides his younger brother Isack, Adriaen had the following pupils: Cornelis Dusart, Cornelis Bega, Michiel van Musscher, R. Brakenburgh, and Jan de Groot. These all adopted more or less of Adriaen's manner. Jan Steen also came under his influence when he stayed at Haarlem. We distinguish clearly three periods of painting in Ostade's art. The first is in the style of Brouwer, also in the subjects. The tone is greyish, and a little bit cold. In the second period the painting is larger and thicker, and the chiaro-oscuro proves the influence of Rembrandt's works; the tone becomes more brown and warm, and the subjects more *distingués*. His last period is not so eminent. Though the painting is an extraordinarily finished one, and the composition made with great care and study, the impression of the whole is not so *vigoureux* and less *pittoresque*. The following are some of Adriaen Ostade's more important works:

Amsterdam.	*Museum.*	A Painter's Studio. A. O.
"	"	Travellers resting. A. V. OSTADE, 1671.
"	"	The Charlatan. A. V. OSTADE, 1648.
"	"	The Baker.
"	*Van der Hoop C.*	Peasants round a Hearth. A. V. OSTADE, 1661.
"	*Six Collection.*	The Fish-wife. (*Dated* 1672.)
Antwerp.	*Museum.*	The Smoker. A. V. OSTADE, 1655.
Berlin.	*Gallery.*	Portrait of an Old Woman. A. V. OSTADE, 16—.
"	"	The Lyre-player before an Ale-house. A. V. OSTADE, 1640.
"	"	The Smoker. A. V. OSTADE, 1667.
Brunswick.	*Gallery.*	The Annunciation.
"	"	A Peasant smoking.
Brussels.	*Gallery.*	Man eating Herrings.
"	*Arenberg Coll.*	Interior of a Tavern.
Cassel.	*Gallery.*	Peasants in the Arbour of an Ale-house. A. V. OSTADE, 1676.
"	"	Peasants drinking in an Ale-house. A. V. OSTADE, 16—.
"	"	Peasants playing Cards. A. V. OSTADE, 1659.
Darmstadt.	*Gallery.*	Peasants dancing.
Dresden.	*Gallery.*	Peasants in an Ale-house. A. V. OSTADE, 1639.
"	"	The Painter's Studio. A. V. OSTADE, 1663.
"	"	Two Peasants eating at a Table. A. V. OSTADE, 1653.
"	"	Two Peasants before an Ale-house, one lighting a Pipe. A. V. OSTADE, 1664.
"	"	Interior of an Ale-house, with Men and Women. A. V. OSTADE, 1679.
"	"	Peasants playing Cards. AD. OSTADE, ft.
Dublin.	*Nat. Gall.*	Boors carousing.
Dulwich.	*Gallery.*	Boors making merry. A. V. OSTADE, 164—.
"	"	Man and Woman in conversation.
Dulwich.	*Gallery.*	A Man smoking. A. V. OSTADE.
"	"	A Woman with a Jug. A. V. OSTADE.
Edinburgh.	*Nat. Gall.*	Interior of a Butcher's Shop.
Florence.	*Uffizi.*	A Man at a Window.
Frankfort.	*Städel.*	Interior of a Shed. A. V. OSTADE, 1656.
Glasgow.	*Gallery.*	The strolling Fiddler.
"	"	The Village School.
Hague.	*Gallery.*	Peasants in an Inn A. V. OSTADE, 1662.
	"	The Fiddler. A. V. OSTADE, 1673. (*Ploos van Amstel made a* facsimile *engraving from a drawing by A. van Ostade, dated* 1673, *exactly similar to this picture.*)
London.	*Nat. Gall.*	The Alchymist. A. V. OSTADE, 1661.
"	*Apsley House.*	A company of Peasants. (*The drawing for this picture is in the British Museum.*)
"	*Ashburton Coll.*	Peasants playing and singing. (*Dated* 1661.)
"	"	A Village Scene. (*Dated* 1676.)
"	*Bridgewater Ho.*	Peasants playing Skittles. A. V. OSTADE, 1676.
"	"	Portrait of an Old Man (*probably a lawyer*). 1671.
"	*Buckingham Pal.*	Peasants conversing. A. V. OSTADE, 1650.
"	"	An Interior, with Peasants smoking. A. V. OSTADE, 1665.
"	*Bute Coll.*	Lawyer in his Study.
"	*Northbrook Coll.*	Four Persons playing at Cards. (*Dated* 1648.)

[And fine examples in the collections of Lord Howe, Mr. H. Lonsdale, Mr. Alfred de Rothschild, Lord Rothschild, Miss de Rothschild, Mr. George Salting, &c., and other private collections.]

Madrid.	*Gallery.*	A Concert.
"	"	Peasants feeding.
"	"	A Toper.
Munich.	*Pinakothek.*	Interior of a Peasant's Cottage. A. V. OSTADE, 1647.
"	"	Peasants quarrelling. A. V. OSTADE, 1656.
"	"	Peasants playing and dancing. A. V. OSTADE, 1647.
"	"	A Toper. A. V. OSTADE.
"	"	Peasants carousing. A. V. OSTADE.
	"	Peasants in an Ale-house. A. V. OSTADE, 16—.
"	"	Peasants in an Ale-house, with a Woman and her Children.
Oxford.	*Univ. Gall.*	A Dutch interior.
Paris.	*Louvre.*	The Family of Adriaen van Ostade.
"	"	The School-master. A. V. OSTADE, 1662.
"	"	The Fish-market.
"	"	Interior of a Cottage. A. V. OSTADE, 1642.
"	"	A Man reading in his Cabinet.
"	"	A Smoker.
"	"	A Toper. A. V. OSTADE, 1668.
Pesth.	*Gallery.*	Interior of a Peasant's Cottage. A. V. OSTADE.
"	"	Interior, with Peasants.
"	"	Peasants drinking
"	"	Interior, with Peasants.
"	"	A Man mending a Pen.
"	"	Interior, with Peasants. A. V. OSTADE.
Petersburg.	*Hermitage.*	A Village Fête
"	"	A Peasant Family.
"	"	The Violin-player. (*Signed and dated* 1648.)
"	"	An old Woman seated on a Window-sill, surrounded by a Vine.
"	"	A Village Minstrel playing a Hurdy-gurdy.
"	"	The Baker. (*Signed.*)

Petersburg.	*Hermitage.*	The Village Concert.
,,	,,	Peasants smoking.
,,	,,	Peasants, while smoking and drinking, listen to a Woman who reads a Letter.
,,	,,	A Peasant Family.
,,	,,	Peasants in an Ale-house.
,,	,,	Touch. (*Signed.*)
,,	,,	Sight. (*Signed and dated* 1651.
,,	,,	Taste.
,,	,,	Peasant in a Cottage.
,,	,,	Landscape.
Rotterdam.	*Museum.*	A Man reading. A. V. OSTADE.
,,	,,	A Village Tavern.
Vienna.	*Gallery.*	The Mountebank.
,,	*Czernin Coll.*	Peasants.
,,	,,	A Smoker.
,,	,,	A Drinker.
,,	*Liechtenstein Coll.*	Four good pictures. W. M.

OSTADE, ISACK VAN, the brother and scholar of Adriaen van Ostade, born at Haarlem, 2nd of June, 1621. Little is known of his life. He painted at Haarlem, and was buried there 16th of October, 1649. His earliest pictures were painted in imitation of the first style of his brother, they are of a brownish tone, and are inferior to the works of Adriaen; but he afterwards adopted a manner of his own, in which he was most successful. This latter is to be found in his pictures representing winter scenes and frozen canals, with figures amusing themselves on the ice. Some of these are faithful and admirable representations of nature, and are deservedly held in the highest estimation. They approach to the productions of Albert Cuyp, and it may fairly be presumed that if Isack had lived longer, he would have reached a still higher rank than he now enjoys in the Dutch school. A large proportion of his best pictures are in England, where he was appreciated long before he met with much recognition abroad.

Amsterdam.	*Museum.*	A Village Inn. ISACK VAN OSTADE.
,,	,,	The Merry Peasant.
,,	,,	A Way-side Inn.
Antwerp.	*Museum.*	Winter Landscape. ISACK VAN OSTADE, 1645.
Berlin.	*Museum.*	A Halt before an Inn. I. VAN OSTADE.
,,	,,	Interior of a Dutch Peasant's Cottage. ISACK VAN OSTADE.
,,	,,	A Peasant in a Flap-hat. ISACK VAN OSTADE.
Brussels.	*Museum.*	Travellers Halting. I. VAN OSTADE, 1660 (*sic*). [*This date must be a forgery, for the painter was dead in* 1660.]
,,	,,	Woman Winding Thread. OSTADE. P.
Copenhagen.	*Gallery.*	Winter Landscape, with Figures. ISACK OSTADE.
Dresden.	*Gallery.*	Winter Landscape, with Figures. ISACK VAN OSTADE.
,,	,,	Peasants Drinking and Dancing. I. VAN OSTADE.
Glasgow.	*Gallery.*	A Fish Auction.
Hague.	*Steengracht Coll.*	Peasant with a Pig (swine). I. V. OSTADE.
London.	*Nat. Gallery.*	Village Scene; *a capital example.* (*Engraved by Dunker.*)
,,	,,	Frost Scene. ISAAC VAN OSTADE.
,,	,,	A Frozen River. I. V. OSTADE. (*A masterpiece.*)
,,	*Ashburton Coll.*	Travellers and Villagers before an Inn.
,,	*Bridgewater House.*	A Village Street.
,,	*Buckingham Pal.*	Boors Making Merry ISACK VAN OSTADE, 1646.
,,	,,	A Village Street. ISACK VAN OSTADE, 1643.
London.	*Dudley House.*	Selling Fish. ISACK VAN OSTADE, 1649.
,,	*Lansdowne House.*	The Frozen Canal. ISACK VAN OSTADE.
,,	*Northbrook Coll.*	Winter Landscape.
Madrid.	*Gallery.*	Peasants.
Munich.	*Pinakothek.*	A Rocky Landscape, with a Donkey and his Driver. ISACK VAN OSTADE.
,,	,,	Peasants Drinking. ISACK VAN OSTADE.
Paris.	*Louvre.*	Travellers halting at an Inn. ISACK VAN OSTADE.
,,	,,	The Halt. (*Engraved in Filhol.*)
,,	,,	A Frozen Canal in Holland (No. 378). ISACK OSTADE. (*Engraved in Landon and Filhol.*)
,,	,,	A Frozen Canal in Holland (No. 379). ISACK VAN OSTADE.
Petersburg.	*Hermitage.*	A Winter Landscape, with Figures. (*Signed.*)
,,	,,	A Landscape—Travellers stopping before an Inn. (*Signed.*)
,,	,,	A Frozen Lake in Holland.
Rotterdam.	*Museum.*	A Village Scene. I. VAN OSTADE, 16—.
Vienna.	*Belvedere.*	A Peasant having a Tooth extracted. W. M.

OSTENDORFER, HANS, probably the son of Martin Ostendorfer, prepared a Tilt-book for Duke William IV. of Bavaria, in conjunction with the maître d'armes, Hans Schenk. It is now in the Royal Library at Munich.

OSTENDORFER, MARTIN, was court painter to the Duke William IV., in the first half of the 16th century; he belonged to the school of Landshut He painted the portraits of his master and his wife, Maria Jacobäa. Two pictures of his are in the Moritz Chapel at Nuremberg, viz.:

The Martyrdom of St. Andrew.
The Martyrdom of St. Bartholomew.

OSTENDORFER, MICHAEL, painter, sculptor, and wood engraver, flourished in the first half of the 16th century, and formed himself mainly upon A. Altdorfer. He worked in Ratisbon from 1519 to 1559, and died there in the latter year. Among his pictures we may specify:

Munich.	*Gallery.*	A Scene from the Apocalypse (signed M. O. in a monogram).
Regensburg.		An Altar-piece with wings.
,,		A Portrait.
Schleissheim.	*Gallery.*	A Christ on the Cross.

In the Munich Gallery there is also a small 'Hilly Landscape,' which was formerly in the Wallerstein collection, and is now ascribed to Altdorfer, but is much more probably the work of Ostendorfer. He engraved on wood a genealogical tree of the Turkish Sultans, with their busts.

OSTERWALD, GEORG, painter and etcher, was born at Rinteln in Weserthal, in 1803. He was trained under Gärtner in Munich. From 1830 to 1832 he studied in Paris. He painted history, genre, landscape, architecture, and portraits. Among his better works we may name:

The Cathedral of Bamberg.
The Cathedral of Siena.
The Prophecy of Jeremiah (water-colour).

OSTERWIJCK. See OOSTERWIJCK.

OTELIN, of Valenciennes, the first painter mentioned in the annals of his native city, flourished in the 15th century, and executed a picture of 'The Valenciennois setting out to pull down the Houses of Bruay and Fresnes, April 25th, 1456,' which is at Valenciennes.

ISAAC VAN OSTADE

Woodbury Co. photo] [*National Gallery*

A FOREST SCENE

OTHO, Edward Fitz, 1245, painted the Apostles and King Henry III. and his Queen in St. Stephen's Chapel, Westminster, and the 'Last Judgment' on the wall at the west end.

OTT, Johann Georg, was born at Schaffhausen in 1782, and in 1801, with the assistance of Landolt and Breitinger, first devoted himself to art, after having been brought up to business pursuits. In the following year he went to Vienna, and there produced some 'Studies of Horses.' He then travelled in Germany, Holland, and France, and returned in 1805 to his native place, where he devoted himself to the painting of battle-pieces, in which he evinced much acquaintance both with military matters and with horses. He died at Zurich in 1808. Among his works we may mention:

Patrol of Hussars.
A Horse dragging a dead Chasseur.
Brother Nikolaus von der Flüte at the fatal Meeting at Stanz in 1481 (*left incomplete at Ott's death*).

OTTAVIANI, Giovanni, an Italian designer and engraver, was born at Rome about 1735, and died in 1808. He was a pupil of Wagner at Venice, and on his return to Rome engraved several plates after some of the most distinguished masters. The following are among the best of his works:

St. Jerome with a Crucifix; *after Guercino.*
St. Cecilia; *after the same.*
Angelica and Medoro; *after the same.*
Mars and Venus; *after the same.*
Three Women bathing surprised by a young Man; *after the same.*
Diana and Actæon; *after the same.*
Twenty-three plates, from the paintings by *Raphael*, in the loggie of the Vatican.
Four plates from the pictures by *Raphael*, in the Farnesina, representing
Jupiter and Ganymede.
Juno on her Car.
Neptune on the Ocean.
Pluto and Prosperine.
The Aldobrandini Marriage; *after Smugliewicz.*

OTTAVIANO da Faenza. See Faenza.

OTTENS, Frederik and Jan, two little known engravers, who flourished at Delft early in the 18th century.

OTTEVAERE, Auguste, a native of Everghem, Flanders, who painted from 1809 to 1856. He lived chiefly in Paris, but died at Ghent in the latter year mentioned. He was a pupil of E. Verboeckhoven, and painted similar subjects.

OTTINI, Felice, called Filicetto di Brandi, was one of the best scholars of H. Brandi. In the churches of Rome there are but a few pictures by him, for he died young in 1697. He also etched from his own designs and from the works of other Italian masters. He signed his etchings *F. O. F.*

OTTINI, Pasquale, (called Pasqualotto,) was born at Verona about 1570, and died in the same city, of the plague, in 1630. He was a disciple of Felice Ricci, whose manner he imitated so happily that he was employed, after that artist's death, in conjunction with Turchi, to complete several pictures which Ricci had left unfinished. A study of the works of Raphael added much to the improvement of his talent. A good example of his workmanship is 'The Slaughter of the Innocents,' in San Stefano; and he appears to still more advantage at San Giorgio in the picture of St. Nicholas, with St. Bernard and several fathers of the Church. A single etching is known by him; it is an 'Entombment,' and is signed *Pasq. Ottin. Ver. inv.*

OTTLEY, William Young, an English writer, and artist, was born near Thatcham (Berks.), in 1771. He was of a good family, and cultivated art as an amateur. Having studied under Cuitt, and in the schools of the Academy, he went, in 1791, to Italy, where he remained ten years, studying and collecting works of art. He is mainly known as an author, but he illustrated many of his books himself. In 1833 he was appointed Keeper of the Prints in the British Museum. He died in London in 1836. His chief works are:

'Inquiry into the Origin and Early History of Engraving.' 1816.
'The Stafford Gallery.' 1818.
'The Italian School of Design' (*with etchings by himself.*) 1823.
'A series of plates after the early Florentine School.' 1826.
'Fac-similes (*by himself*) of Prints of early Italian, German, and Flemish Schools.' 1826.
'Fac-similes (*by himself*) of rare Etchings after Italian, Flemish, and Dutch Schools.' 1828.
'Notices of Engravers and their Works.' 1831.
'An Inquiry into the Invention of Printing.' 1863.

In 1823 Ottley exhibited a spirited design at the Royal Academy, of 'The Battle of the Angels.'

OTTMER, Karl Theodor, an architect and painter, was born at Brunswick in 1800, and after having attended the Carolinum there during 1816-19, he in 1822 went to Berlin, seven years later to Paris, and thence to Italy, where he first devoted himself to painting, although throughout his life he was more engaged in building. He died at Berlin in 1843. He was a member of the Architectural Union of Great Britain, and an honorary member of the Berlin Academy.

OTTO, Carl, German painter; born August 26, 1830, at Osterode; at first was a painter of porcelain at Klausthal, and subsequently a pupil of Piloty's at the Munich Academy; completed his studies by travel in Holland and by residence in Paris; he finally settled in Munich. His works are to be found in various Galleries of Germany; they include his 'Battle of Nordlingen,' 'Belshazzar's Feast,' &c. He also painted frescoes. He died at Munich, Oct. 6, 1902.

OTTO, H. F., an obscure German engraver, said to have been a native of Berlin. He resided at Frankfort in 1707, and engraved part of the heads for a work entitled, 'Notitia Universitatis Francofortianæ,' published in that year. His plates consist chiefly of book ornaments.

OTTO, Johannes Samuel, was born at Unruhstadt, in the province of Posen, in 1798. He visited the Berlin Academy, where he was much occupied in etching after the architectural drawings of Schinkel. He also painted several altar-pieces, as well as many portraits; some of his portraits of royal personages he reproduced by lithography. He also worked in facsimile after Holbein's 'Dance of Death.' In 1844 he was named a Royal Professor. He was a great friend of Kiss the sculptor. Otto died in Berlin in 1878. There is a portrait of Kiss by him in the National Gallery at Berlin. We may also name:

Portrait of the Opera singer, Lehmann.
" King Frederick William IV. (*engraved by Mandel*).

OUDEN-AERD. See Auden-Aerd.

OUDEN ALLEN. See Allen.

OUDENDIJK, Adriaen, a landscape painter, was born at Haarlem about 1648, and instructed by his father. He painted landscapes and views of

towns, some of which are enriched with figures by Dirck Maas, probably when he was young; but his chief skill lay in copying, or rather pillaging, the works of Adriaen van de Velde and Thomas Wyck, for which he was surnamed 'Rapianus.' The time of his death is not known, but he was living in 1696.

OUDENDIJK, Evert, a painter at Haarlem, who was admitted into the guild in 1640. He was the father of Adriaen Oudendijck. He painted landscapes enlivened with stag-hunts and similar subjects.

OUDENROGGE, Johannes Dircksz, a painter of whose life few particulars are known, but in the Museum at Amsterdam there is a picture, 'The Workshop of a Weaver,' signed by him, and dated 1652. Oudenrogge visited France in 1651 and died two years later, in 1653, at Haarlem.

OUDRY, Jacques Charles, animal painter, was the son of Jean Baptiste Oudry, and the pupil of his father. He was born in Paris in 1720. He was received into the Academy in 1748. He travelled much; he lived for a time at Brussels, where he was painter-in-chief to Prince Charles of Lorraine; and died at Lausanne in 1778.

OUDRY, Jean Baptiste, a French painter and engraver, born in Paris in 1686. His first art instruction was received from his father, an artist who combined the trade of picture-dealing with painting. He also studied in the old 'maitrise' of St. Luke, and under de Serre, the king's painter at Marseilles, whom he accompanied to that city. On his return to Paris he became a pupil of Largillière, under whom he studied five years, and who bestowed great care on his training, and fully recognized the peculiar bent of his genius. In 1717 he had already risen to such repute, that when Peter the Great came to Paris in that year, he had his portrait painted by Oudry. He was elected a member of the 'maitrise' in 1708, and subsequently filled in it the offices of assistant and professor. Oudry was received into the Académie des Beaux Arts as an historical painter in 1717, on his picture of 'Abundance.' For many years his practice consisted of portraits and votive pictures for churches: in fact, whatever came to him. Among these works, the most noteworthy were the 'Nativity' in the church of St. Leu, and the 'Adoration of the Magi' in St. Martin-des-Champs. At one time he was disposed to seek better fortunes in Russia, whither he was invited by the Czar, whose portrait he had painted. A commission to paint some hunting-scenes for the Duke d'Antin, however, turned the scale in favour of his native country, and induced him to remain in France. But it was not until he was presented to Louis XV. that he was enabled to devote himself entirely to the class of work on which his reputation rests. He became a great favourite with the king, and was assigned apartments in the Louvre. His brush was in constant requisition to portray the royal dogs and hunts, as well as any additions to the king's collection of wild animals. Basking in the sunshine of court patronage, there was now no lack of commissions to paint his favourite subjects. One of his chief patrons was Fagon, the finance minister, for whom he executed many decorative works. By him he was appointed, in 1734, to the superintendence of the manufactory at Beauvais, and his success in this undertaking obtained him the like appointment at the Gobelins. In producing designs for execution at these establishments, he worked assiduously, and for some time single-handed, until he summoned Boucher and Natoire to his aid. Notwithstanding these labours he found time to paint a great number of pictures. Moreover, his appreciation of La Fontaine led him to produce illustrations for the fine edition of that poet's fables which was published in 1755. In the same year he was struck with apoplexy. He removed to Beauvais, in the hopes of obtaining benefit from the change; and there he died on the 30th April, 1755. The following is a list of his better works:

Amiens.	*Museum.*	Dog and Game.
Arras.	„	Fox-hunt.
Besançon.	„	Dog guarding Game.
Caen.	„	Wild Boar Hunt. 1748.
Cherbourg.	„	Eagle and Hare.
Dijon.	*Prefecture.*	Fish, Eel, and Ducks.
Lille.	*Museum.*	Pug-dog. 1730.
Montpellier.	„	Game, Dog, Flowers, and Fruit. 1748.
Nantes.	„	Rustic scene.
„	„	Dog seizing a Duck.
„	„	Wolf-hunt. 1748.
„	„	Spaniel.
Narbonne.	„	Bitch and Puppies.
Orleans.	„	Poultry.
„	„	Dog and Pheasant.
Paris.	*Louvre.*	Wolf-hunt. 1746.
„	„	Cock-fight. 1749.
„	„	Dog and Game. 1747.
„	„	The Farm. 1750.
„	„	Three pictures of Dogs of Louis XV.
Pau.	*Museum.*	Stag-hunt.
Rouen.	„	Stag-hunt. 1725.
Stockholm.	*Nat. Gallery.*	Water-spaniel and Heron. 1725.
„	„	Tiger at the Menagerie, Versailles. 1739.
„	„	Stag-hunt.
„	„	The Lion and the Spider.
„	„	Flowers and Fruit. 1721.
„	„	Spaniel and Partridge. 1742.
„	„	Six still-life pictures.
Toulouse.	*Museum.*	Portrait of himself.
„	„	Louis XV. hunting the Stag.
Tours.	„	Bear-hunt.
Versailles.	*Grand Trianon.*	Plenty.
„	„	The Harvest.
„	„	Vintage.

Some of Oudry's drawings of birds in black and white chalk on blue paper are peculiarly fine.

O.J.D.

OUDRY, P., an unknown French painter, whose name is appended to a portrait of Mary Queen of Scots in the possession of the Duke of Devonshire at Hardwick Hall, and probably painted at Sheffield for the Countess of Shrewsbury.

OURS, J. S. SAINT. See Saint Ours.

OUSEY, Buckley, painter of landscape and figure subjects, was born at Stalybridge about 1851. Originally a weaver, he acquired by industry a sound knowledge of drawing and painting. Little is known of his early life. As a boy he painted portraits at five shillings each, and used to tell a story of one old woman who, on receiving her portrait, asked, "Now, Mr. Ousey, is this a real ile painting, will it waash?" In or before 1884 he removed to the Conway valley. In that year he was resident at Roe-Wen, and sent to the Liverpool Autumn Exhibition 'Salmon Fishers on the Conway,' £30, and 'A Wood Nymph,' 15 guineas. During the short remainder of his life Ousey sent every year to this Exhibition. The most important of three pictures in 1885 was 'Fishing-boats off Puffin Island,' 50 guineas. In 1885–7 he studied for a year and a half at Antwerp under Verlat,

[*National Museum, Stockholm*

PANTHÈRE COUCHÉE DANS SA CAGE

[*Berlin Gallery*

THE RAISING OF LAZARUS

the requisite funds being advanced by a brother artist. In 1887 he had removed to Conway, and sent a large drawing, 'Gipsy Hawkers,' £65. In 1888 he made his only appearance at the Royal Academy with an oil, 'Lone Margin of the Sea,' which was afterwards at the Liverpool Exhibition. He died in 1889, leaving a widow and several children. He was a member of the Royal Cambrian Academy. Early in 1890 a memorial exhibition of his works was held in Stalybridge; and in connection with it his remaining works, with a large number contributed by brother artists, were disposed of by an Art Union for the benefit of his family. Ousey was a singularly versatile painter, with much facility of invention. His cleverness is well shown by a large number of small decorative panels which he executed for the Bellevue Hotel, Trefriw. These are now in the Gogarth Abbey Hotel, Llandudno. Those that illustrate Welsh scenery show acute observation and a fine perception of choice colour. Others, which represent Shakespearean characters and romantic imaginary scenes, are the work of a man of considerable reading and fertile invention. There can be little doubt that Ousey, but for his premature death, would have surmounted the drawbacks of his early career and made a considerable reputation in art.

E. R. D.

OUTKIN. See UTKIN.

OUVILLY. See GERNIER.

OUVRIÉ, PIERRE JUSTIN, painter and lithographer, was born in Paris in 1806. He was a pupil of Abel de Pujol and of Chatillon. He visited Italy, Flanders, and England. His landscapes are remarkable for the skill with which the buildings in them are treated. Ouvrié died in 1879. Among his best works we may name:

Shelley's Funeral.
The Grand Canal, Venice.
St. Laurence, Nuremberg.
San Pietro, Genoa.
Windsor Castle.
Wurzburg Cathedral. (*Water-Colour.*)
View of Rouen. (*The same.*)
Market in Nuremberg. (*The same.*)
Somerset House. (*The same.*)

OUVRIER, JEAN, a French engraver, was born in Paris in 1725, and died in 1754. We have by him a variety of vignettes, landscapes, and other subjects, of which the following are considered the best:

The Villagers of the Apennines; *after Pierre.*
A View in the Alps; *after Vernet.*
A View in the Apennines; *after the same*
The Magic Lantern; *after Schenau.*
The Flemish School; *after Eisen the elder.*
The Dutch School; *after the same.*
The Genius of Design, an emblematical subject; *after Cochin.*

OUWATER, ALBERT VAN, a Haarlem painter who flourished 1430–1460. He acquired a reputation for skill in the treatment of landscape and in the painting of hands and feet. Cardinal Grimani is said by the 'Anonimo' to have possessed some landscapes by him, and Van Mander informs us that he executed an altar-piece for the church of St. Bavo at Haarlem representing SS. Peter and Paul life-size, with, on the predella, pilgrims on the way to Rome, in a finely-painted landscape. These are now lost, and the only picture proved to be by him is the 'Raising of Lazarus' described by Van Mander, and now in the Berlin Museum.

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OUWATER, GHEERARDT VAN. See DAVID.

OUWATER, ISAAK, an artist, born in 1747, at Amsterdam. He painted there, at Utrecht, and at Haarlem. His subjects were views of or in towns, into which he introduced figures and animals. He died at Amsterdam in 1793. Six pictures by him were sold, in 1814, at the sale of J. C. van Hall; and there are in the Museum at Amsterdam, two views of that city by him.

OUWATER, JAKOB, was a Dutch painter of fruit, flowers, insects, birds, &c., of whom little is known. He lived long, however, at the Hague, where he was inscribed, in 1754, on the registers of the 'Pictura' brotherhood. He afterwards worked for a time at Middelburg.

OUWERKERK, JAN VAN, an unimportant Dutch painter, was established at Middelburg in 1774, where he painted marine views. He was a pupil of Marinus Piepers.

OVENS, JURIAEN, a Dutch painter and etcher, was born at Amsterdam in 1623. He has been supposed to have been brought up in the school of Rembrandt. Whether this be correct or not, he certainly excelled in painting night-pieces and subjects by torch-light; he was also eminent as a portrait painter. There are some of his works in the Stadt-house at Amsterdam, representing subjects from Dutch history. In 1675 he was invited to Friedrichstadt, to the court of the Duke of Holstein, in whose service he remained till his death, which occurred on the 7th December, 1678. There has been some confusion as to the dates of Juriaen Ovens, in consequence of a mistaken assertion, supported by Nagler, that on a portrait of himself, painted by him in 1666, the words *anno ætatis* 66, were to be read. Pictures of his are to be found as under:

Amsterdam.	*Town Hall.*	The Conspiracy of Claudius Civilis.
„	*Huisittenhuis.*	Portrait.
„	*Museum.*	Portrait of Mr. Jan Barend Schaep.
„	„	Portrait group of seven regents, half life size.
Copenhagen.	*Museum.*	The Concert.
„	„	Portrait.
Nantes.	*Museum.*	The Departure of Tobit. 1651.
Vienna.	*Count Harrach's.*	Girl with a Fowl.
„	„	Girl with a Bunch of Grapes.

Among his etchings there are:

The Whale. 1659.
Inauguration of Kiel University. 1666.
Portrait of Chancellor Kielmann.

OVERBECK, BONAVENTURA VAN, called 'Romulus,' a painter, engraver, and author; was born in 1660 at Amsterdam. He was probably a pupil of Gerard Lairesse, and went three times to Rome, many of the antiquities of which city he drew and engraved. He painted there also a picture for the Bentvogel Society, which was engraved by Van Pool. Schenk engraved his 'Mars and Apollo,' and C. Vermeulen his portrait by C. le Blon. He died in 1706. After his death, his work, 'Reliquiæ antiquæ urbis Romæ,' was published in 1708, and remarks upon it, by P. Rolli, in 1739.

OVERBECK, JOHANN FRIEDRICH, the leader of the modern religious movement in German art, was born at Lubeck on the 4th of July, 1789. His ancestors for three generations were Protestant ministers; his father was doctor of laws, a poet, and Burgomaster of his native city. After a general education conducted mostly at home, Overbeck was sent, in 1806, to prosecute his art studies

at Vienna, in the Academy. The method there in force soon awakened strong opposition in his peculiar temperament, which led to his expulsion with several of his sympathizers. In 1810 he went to Rome, where, with his friend Cornelius, he founded the school of German pre-Raphaelites; the home of the brotherhood being the disused monastery of Sant' Isidoro, on the Pincian. The first important commission Overbeck received was one from Queen Caroline of Bavaria for an 'Adoration of the Kings.' This was in 1811; two years later he renounced the Lutheran heresy, and was received into the Catholic Church. This change, which can hardly have failed to distress his parents at home, must no doubt be taken as the explanation of Overbeck's deliberate avoidance of his native place on his several visits to Germany. After his parting with them in 1806, he never again saw his mother and father, although they did not die until 1820 and 1821 respectively. In 1819, an exhibition of German pictures, painted in Rome, was held in the Palazzo Cafarelli, and the chief interest centred in the works of Overbeck, Cornelius, Veit, and Schadow. One of Overbeck's contributions was a 'Madonna' which showed an almost slavish deference to Raphael. The other was a 'Flight into Egypt,' in which little of his own ascetic bent could be perceived. In 1819 Overbeck married a lady, a native of Vienna, whose Christian name was Nina, and who, we are told, had no right to a surname, for she was the illegitimate daughter of a Viennese noble, from whom she received a dowry. By her he had two children, a girl who died young, and a boy, Alfons Maria, who only lived long enough to give promise of considerable powers. In 1831 Overbeck paid a visit to Germany. In 1833 he was present at the opening of Raphael's tomb in the Pantheon. In 1840 occurred the death of his son, which was followed thirteen years later by that of his wife. In 1855 he visited Germany for the last time. Two years later he was honoured by a visit in his studio from Pius IX., on the 7th of February, and on the 12th November, 1869, he died at the age of eighty. The following list includes most of his important works:

Assisi.	*Sta. Maria d. Angeli.*	Vision of St. Francis. (*Fresco.*)
Carlsruhe.	*Gallery.*	The Christian Parnassus. (*Cartoon.*)
Cologne.	*Cathedral.*	Assumption of the Madonna.
Basle.	*Museum.*	The Finding of Moses. (*Cartoon.*)
,,	,,	Israelites gathering Manna. (*The same.*)
,,	,,	Translation of Elijah. (*The same.*)
,,	,,	Death of St. Joseph. (*The same.*)
Berlin.	*Nat. Gallery.*	The Seven Sacraments. Seven pictures.
,,	,,	Portrait of an old Monk.
,,	,,	Jerusalem delivered.
,,	*Raczynski Coll.*	Marriage of the Virgin.
,,	,,	A Sibyl.
Biebrich.	*Villa Germania.*	Christ condemned.
Dusseldorf.	*Academy.*	Raising of Lazarus.
Frankfort.	*Städel Gal.*	Joseph sold by his Brethren.
Hamburg.	*Great Hospital.*	The Agony in the Garden.
Heidelberg.	*Stift Neuberg Coll.*	The Entombment.
,,	,,	Portrait of Cornelius.
Lubeck.	*Town Library.*	Meeting of Ulysses and Telemachus.
,,	,,	A Pietà.
,,	*Marien Kirche.*	Christ entering Jerusalem.
Munich.	*New Pinacothek.*	Holy Family, with St. John.
Munich.	*New Pinacothek.*	Italia and Germania, as two female figures in a landscape.
,,	,,	Confirmation.
,,	,,	Portrait of Vittoria Caldoni.
Rome.	*Cara Bartholdi.*	History of Joseph. (*Frescoes.*)
,,	*Villa Massimo.*	Jerusalem delivered. (*Frescoes.*)
Weihern (near Munich).	*Lotzbeck Coll.*	'Cyclus' from the Gospels. (*Forty Cartoons.*)

OVERBECK, (or OVERBEECK,) LEENDERT, a Dutch landscape painter and engraver, born at Haarlem in 1750. He was a pupil of H. Meyer, and at first designed tapestry and ornaments, but afterwards turned his attention to drawing and etching, in which latter he became very skilful. In the year 1775 he was Moderator in the Academy at Haarlem, and gave the following year a discourse which was printed. He worked in Amsterdam and at Weesp, and died at Haarlem in 1815. He engraved a number of Dutch landscapes with figures, among which are views in the neighbourhood of Haarlem, dated 1791-93, and two of Leyden, dated 1807.

OVERBEKE, ADRIAN VAN, entered in the register of the Guild of St. Luke in 1495 as an apprentice of Quentin Metsys, was admitted as free master in 1508. In 1509–10 he painted an altar-piece for the chapel of Our Lady attached to the Hôpital Comtesse at Lisle, for which he was paid the large sum of 438*l.* In 1510–11 John van Ghent painted the shutters for 24*l.* This altar-piece was one of the 354 old pictures sold by auction by order of the municipality in 1813. On August 11, 1513, the confraternity of St. Anne established in the church of Kempen (Rhine Province) made a contract with him by the terms of which he bound himself to execute a reredos for the high altar of that church for the sum of 300 gold florins. The centre of this altar-piece, which still occupies its original position, represents the 'Nativity,' 'Adoration of the Magi,' 'Presentation in the Temple,' and the 'Tree of Jesse' in richly-polychromed sculpture, whilst on the shutters are painted episodes from the legend of St. Anne and St. Joachim, with the 'Last Judgment' on the exterior. In March 1524 Adrian was found guilty of publicly reading and expounding the Scriptures, and was sentenced to leave the town before sunset and go on a pilgrimage to Wilsenaken. Van Overbeke is probably the master Adrian whose portrait Dürer drew when he was at Antwerp in 1520, and to whom he gave some of his prints. In 1529 Van Overbeke painted another altar-piece for the chapel of St. Joseph in the church of Kempen; this was taken away to Kaiserwerth in 1662 and is now lost.

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OVEREND, W. H., was born at Coatham, Yorkshire, in 1851, and educated at the Charterhouse. His boyish drawings showed considerable natural powers of observation. Strongly attracted to the sea and seafaring life, he started at first as a painter of marine subjects, but was soon drawn aside to work as an illustrator for the 'Illustrated London News,' a connection which lasted till his death. He soon acquired a special reputation for his intimate knowledge of life at sea, whether on merchantman or war vessel, and his numerous

renderings of such scenes are always marked by accuracy and spirit. In later years he occasionally exhibited at the Royal Academy, and he was a member of the Institute of Painters in Oil-Colours. A portrait-study of the Duke of York as commanding officer of a torpedo-boat, and another of Admiral Farragut in the battle of Mobile Bay (now in the possession of the U.S. Government), are his best pictures. His life-work was done, however, in black and white, and the bulk of it appeared in the pages of the 'Illustrated London News.' He did occasional work also as a book-illustrator. His death occurred in 1898.

OVERLAET, ANTON, a designer and etcher, who lived at Antwerp in the latter half of the 18th century, and had at first been a journeyman baker. He was admired for his pen-and-ink drawings from portraits, historical pictures, landscapes, and genre scenes. Among his copies we may name:

Beggar and his Wife; *after Rembrandt.* 1760.
Dutch Village, with Castle and Canal; *after the same.* 1761.
Two drawings of Male and Female Peasants; *in A. Ostade's manner.*

OWEN, The Rev. EDWARD PRYCE, an English etcher and painter, born in 1788. He graduated at Oxford, took orders in the Church of England, and cultivated art as an amateur. He published some etchings of ancient buildings in Shrewsbury, 1820-21, and another volume of etchings in 1826. He died at Cheltenham in 1863.

OWEN, SAMUEL, marine painter in water-colours, was born in 1768. His subjects were generally shipping, which he executed in a correct and skilful manner. He exhibited for the first time at the Royal Academy in 1794, and again in 1797, when his subject was the 'British and Spanish Fleets, commanded by Sir John Jarvis.' He was a member of the 'Associated Artists in Water-Colours,' a defunct society, which was founded in 1808. For several years before his death (which occurred at Sunbury in 1857) he had given up painting. He made the eighty-three drawings illustrating Bernard Cooke's 'The Thames.'

OWEN, WILLIAM, an eminent painter of portraits and fancy subjects, was born at Ludlow in 1769, and was educated at the grammar-school of that town. It is not known that he received any instruction in painting until he reached his seventeenth year, although he had as a boy exhibited a strong inclination for art. About 1786 he was sent to London and placed under Catton, who had been a coach-painter, but was then a Royal Academician; and soon afterwards a copy Owen made of Reynolds's picture of Perdita, introduced him to the notice of the President and to the benefit of his instruction. In the year 1792 he made his first appearance as an exhibitor at Somerset House, with the 'Portrait of a Gentleman,' and a view of Ludford Bridge, Ludlow; each succeeding year his practice as a portrait painter increased, till in the year 1798 he exhibited no less than ten. This may be considered good evidence of his artistic skill, for he had no advantage of patronage like Reynolds, Beechey, Lawrence, and Hoppner, who divided the world of fashion between them. And among those who sat to him were some of the most distinguished men of the day; such as William Pitt, Lord Grenville, Sir William Scott, Cyril Jackson, Vicary Gibbs, Chief Justice Abbot, the Marquis of Stafford, the Earl of Bridgewater, John Soane the architect, Viscount Exmouth, and many others. The 'Blind Beggar's Daughter of Bethnal Green,' 'The Sleeping Girl,' 'The Schoolmistress,' 'The Girl at the Spring,' 'The Road-side,' 'The Cottage Door,' 'The Children in the Wood,' are among his subject pictures. In 1804 he became an Associate, and in 1806 a full member of the Royal Academy; in 1810 he was appointed portrait painter to the Prince of Wales. The Prince Regent offered to knight him, an honour which he refused. For the last five years of his life he was in a state of almost utter helplessness, but his sufferings were at last put an end to in 1825 by the mistake of a chemist's boy, who sent him a bottle of opium instead of a harmless draught. Owen died on the 11th of February, 1825. Besides the pictures already named the following may be noted:

London. *Roy. Academy.* { Boy and Kitten.
(*Diploma Gall.*) { Cottage Children.
" *Nat. Port. Gall.* John Wilson Crocker.
" " Lord Loughborough.
" " (?) John Philpot Curran.

OZANNE, JEANNE FRANÇOISE, and MARIE JEANNE, were the sisters of Nicolas Ozanne, and were instructed in engraving by Aliamet. We have by them several prints of sea-ports, &c., among which are the following:

A View of the Port of Dieppe; *J. F. Ozanne; after Hackert.*
A View of St. Vallery; *the same.*
Two Views of the Port of Leghorn; *M. J. Ozanne after Vernet.*
A Calm; *the same; after the same.*
Two Pastoral subjects; *after Phil. Wouwerman; M. J Ozanne.*

OZANNE, NICOLAS, a French engraver, was born in Paris about the year 1724. He engraved from his own drawings a number of plates of marines and sea-ports, which are esteemed for their neatness. We have, among others, the following by him:

A set of four Landscapes and Marines; *Ozanne fec.*
Two Views of the Port of Brest.

OZANNE, PIERRE, designer and engraver, was born in Paris in 1725, who produced four sets of etchings of shipping. He was probably a brother of Nicholas.

P

PAAPE. See DE PAPE.

PAAR, WENZEL, Count VON, executed some drawings and etchings. His son LOUIS, born at Vienna in 1772, and died in 1819, also painted several landscapes.

PAAS, CORNELIUS, a German engraver, born in 1740. He settled in London about 1765, and became engraver to George III. He died in London in 1806.

PABLO, PEDRO, was a Catalonian, who in 1563, in conjunction with Pedro Serafin, a Greek, painted the doors of the great organ in Tarragona cathedral. The artists received three hundred Catalonian pounds for this performance, and were employed in various works by the chapter.

PABST, CAMILLE ALFRED, French painter; born at Colmar (Alsace) in 1828; became a pupil of Charles Comte; was a regular exhibitor at the Paris Salon since 1865; his principal works, several of which have been engraved, include:

'Jeune Mère,' 'La Toilette,' 'Chez l'Alchimiste,' 'Jeu de Quilles,' 'Une Mariée en Alsace,' and 'Alsaciens à Paris'; obtained third-class medal in 1874; died in Paris, September 30, 1898.

PABST, Paul, a Dutch gentleman, who was Burgomaster of Rochlit, Leipsic, in 1490, and built the church of St. Peter there. He decorated its interior with pictures, and was still living in 1524. He was also called Pabst van Ohorn, or Oham.

PACCHIA. See Del Pacchia.

PACCHIAROTTI, Giacomo, was the son of one Bartolommeo di Giovanni Pacchiarotti, a dresser of woollen cloth, and Elisabetta his wife. He was born at Siena in 1474, and at an early age entered the studio of Bernardino Fungai, then considered the most distinguished exponent of art in that city. So well did he imitate his teacher's mannerisms, rigid with the traditions of the earlier Sienese School, that the work of the pupil is not infrequently mistaken for that of the master. In spite of a stormy life, due to his turbulent and excitable disposition, and his fondness for mixing himself up in the continuous political strifes and revolutions of the period, he seems to have received a good deal of employment from public bodies. We read of work executed by him in 1503 in paint and stucco (heads of the Emperors) in the nave of the Duomo, and standards ordered for such State occasions as the Elevation to the Pontificate of the Sienese Pius III., and the Reception of the Legate of Pope Julius II. In 1512 he was commissioned to make the heraldic and other decorations to be used at the public funeral of Pandolfo Petrucci, whilst various religious confraternities entrusted their processional banners to him. In 1507 the sons of Andrea Piccolomini, a brother of Pius III., employed him to complete the adornment of a chapel at San Francesco, commenced in 1504, under the direction of their father, by Pinturicchio. This work, however, owing to the artist's idleness, was not finished until 1514, and was totally destroyed by fire in 1655. In 1518 he was engaged by the Signoria to restore the face of the clock on the Torre del Mangia. In 1525, and again in 1536, he received commissions from the Guild of Notaries; the latter one being a triumphal arch on the occasion of the visit to Siena of the Emperor Charles V. The two best-known works of his, still existing in his native city, are two 'Ascensions'; one in the Church of the Carmine, and the other painted for the Convent of the Osservanza, but now in the Academia delle Belle Arti. Although holding the positions of Gonfalonier and Captain of the Company of Stalloreggi, in which quarter of the city he resided, his political activity—largely, however, braggadocio—led to his getting more than once into trouble, for which he was imprisoned and banished to his property outside the town. His worst scrape, which forms the subject of one of Fortini's *Novelle*, occurred during a serious famine in 1533, when the Society of the *Bardotti*, of which body he was a prominent member, raised a civil tumult. The authorities, however, succeeded in forcibly quelling the disturbances, and the terrified Pacchiarotti took refuge in the vaults of a church (variously indicated as S. Giovanni Battista della Morte, the Baptistery, or the Church of the Osservanza, to which latter place he ultimately fled): even passing two days at close quarters with a newly-buried corpse. He escaped punishment for some time for this escapade, but on November 17, 1539, for the good of the State, he was sent into lifelong exile, and his life declared forfeit. Nevertheless this harsh sentence was, at the petition of his wife, repealed on August 17th, in the following year, and he returned to his country house, where he shortly afterwards died. Owing to the similarity of their names and the fact that both were involved in political difficulties, constant confusion has arisen in the minds of both historians and students of art between Pacchiarotti and a very different artistic personality—Girolamo del Pacchia. He married in 1505 Girolama, daughter of Ser Alessandro di Francesco, by whom he had three daughters, Gabriella, Virginia and Lucrezia. The following pictures are the best-known examples of his work—

Buonconvento.	*Church of SS. Pietro e Paolo.*	Madonna and four Saints. E.
Florence.	*Academy*, 81.	Visitation.
London.	*Mr. C Butler.*	Four small panels: Nativity; Baptism; Resurrection; Pentecost.
"	*Mr. Muir Mackenzie.*	Moses, David, and other Prophets.
Rome.	*Don Marcello Massarenti.*	Crucifixion.
Scotland	*Lord Kinnaird (Rossie Priory).*	Nativity.
Siena.	*Sala IX.* 5.	Five Saints.
"	" *X.* 14.	Madonna and Saints (in lunette); Christ with SS. Jerome and Francis.
"	" " 23.	Predella. E.
"	" " 24.	Altar-piece; Ascension. E.
"	" " 31.	Visitation. E.
"	*Palazzo Palmieri-Nuti.*	Holy Family; Madonna with St. Jerome and a female Saint.
"	*Church of the Carmine. 4th Altar. R.*	Ascension.

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PACE da Faenza, painter, flourished at that town in the 14th century. His works were of a grotesque character.

PACE, Domenico di. See Beccafumi.

PACE, Michelangelo, called Di Campidoglio, a painter of fruit and flowers, was born at Rome in 1610. He was a scholar of Fioravanti, and was called 'Di Campidoglio' from an office he held in the Campidoglio, or Capitol, at Rome. There was a fine picture by him in the collection of the Duke of Marlborough at Blenheim, and many others are to be found in England. He died in 1670.

PACECCO. See Rosa, Francisco di.

PACELLI, Matteo, a native of the Basilicata, and a pupil of Luca Giordano, whom he followed into Spain. He died in 1731.

PACHECO, Cristobal, a Spanish portrait and history painter, who flourished about 1568. He was a *protégé* of the Duke of Alva, for whom he painted many pictures, including several portraits.

PACHECO, Francisco, a painter, was born at Seville in 1571. He was a pupil of Luis Fernandez, and his first recorded works were the Standards of the Fleets which sailed in 1594. In 1598 he executed the paintings for the Monument erected for the funeral honours of Philip II. In 1600 he painted for the Convent of Mercy some scenes from the life of St. Raymond, and in 1603 the fable of 'Daedalus and Icarus' for the Duke of Alcalà. In 1611 he visited Madrid, and on his return to Seville established a school of painting in his own house. In 1612 he painted for the nuns of St. Isabel his greatest work, the 'Last Judgment.' In 1618 he was appointed inspector of pictures. In 1620 he

painted 'The Baptism of our Lord,' and 'His Banquet served by Angels in the Desert,' for the high altar of the college of St. Hermengild. In 1623 he visited Madrid with his son-in-law Velasquez, where he resided till 1625. On his return he devoted himself chiefly to the pen, and wrote the 'Treatise of Painting,' which was published in 1649. He died at Seville in 1654. The Madrid *Museo* possesses the following examples of his work:

St. Inés.
St. Catalina.
St. John the Evangelist.
St. John the Baptist.

PACHELBLIN, Amalia, a German flower-painter, who was working at Nuremberg between 1686 and 1723. The details of her life are unknown.

PACHER, Michael, a painter who flourished in the latter part of the 15th century. He was a native of Bruneck in the Tyrol, and his chief work is an altar-piece at Wolfgang in Salzkamergut, dated 1481.

PACHMANN. See Bachmann.

PACICCO. See Rosa, Francisco di.

PACINI, Biagio di Francesco, a Florentine painter, who was living in 1525, according to the Ruolo de' Pittori. Signor Milanesi suggests that he was identical with the Biagio, a pupil of Sandro Botticelli, of whom Vasari tells an absurd story in connection with the sale of a picture by him to a citizen.

PACINI, Santi, an obscure Florentine, who lived towards the end of the eighteenth century. He made the copy which took the place of Andrea del Sarto's 'Deposition' in the convent of S. Pietro in Mugello, when the original picture was removed to the Pitti Palace.

PACK, Christopher, an English portrait painter, born at Norwich, in 1750. Brought up to trade, he suffered some losses, and then devoted himself to art. He came to London, and was introdoced to Sir J. Reynolds, whose pictures he copied. Subsequently he practised as a portrait painter at Norwich, Liverpool, Dublin, and London, where he is last heard of in 1796.

PACOT, was a native of France, and flourished about the year 1690. He engraved some plates of battles and sea-fights, which are etched and finished with the graver.

PACUVIUS, the Roman tragic poet, practised painting by way of amusement in his old age, and executed some much-admired works in the Temple of Hercules, about 150 B.C. After his time, Pliny tells us, no worthy painter arose among the Romans. The art, in fact, fell into disrepute, and scarcely any but slaves and foreigners were found to practise it at all.

PADER, Hilaire, painter and engraver, flourished at Toulouse in the middle of the 17th century. He was a pupil of Chalette, and painted several views of Toulouse.

PADERNA, Giovanni, was born at Bologna about the year 1600, and was a scholar of Girolamo Curti (Dentone), under whom he became an eminent painter of perspectives and architecture. After the death of Dentone he was much employed, and his success was such as to excite the jealousy of Agostino Mitelli, one of the ablest artists in that branch. Of his numerous works at Bologna, the decorations of the Capella Zagoni, in the church of La Madonna della Libertà, are considered among his best performances. He died, according to some, in 1640; but Zani says he was living in 1647.

PADERNA, Paolo Antonio, was born at Bologna in 1649, and for some time studied under Guercino. On the death of that master he entered the school of Carlo Cignani. Although he acquired some celebrity as an historical painter, he was more distinguished for his landscapes, which are in the style of his first instructor. He died in 1708.

PADERNI, Camillo, a Neapolitan painter, who flourished in the 18th century. He came to England, where he made several drawings from old pictures. He died about 1770.

PADOVA, Girolamo da. See Sordo.

PADOVA, Giusto da. See Menabuoi.

PADOVANINO, Francesco, was born at Padua in 1561. It is not known by whom he was instructed in the art, but he painted history with some success. One of the most esteemed of his works is a picture representing a Saint interceding for two criminals condemned to death, in the church of La Madonna del Carmine, at Venice. He also was much employed in painting portraits. He died in 1617.

PADOVANINO, Il (Alessandro). See Varotari.

PADOVANINO, Il (Ottavio, son of Ludovico). See Leoni.

PADOVANINO, Ottavio, the son of Francesco Padovanino, was born at Padua about the year 1582. After studying some time under his father, he was sent to Rome for improvement. He acquired some celebrity as an historical painter, but was chiefly engaged in portrait painting, in which he was more successful. He died in 1634.

PADOVANO, Gasparo. See Ostello.

PADOVANO, Girolamo. See Sordo.

PADOVANO, Lauro. In the 'Venezia Descritta,' by Sansovino, this painter is said to have been a native of Padua, and a scholar of Francesco Squarcione. He was a successful imitator of the style of Andrea Mantegna, and painted for the church of La Carità at Venice some subjects from the life of St. John, which rank among the most creditable productions of the time. He is stated by the above author to have flourished about the year 1420. It is expected, however, that he is one with *Lauro*, or *Laura da Padova*, who lived to a much later period: Zani says he was at work from 1470 to 1500.

PADRO Y PEDRET, Tomás, designer and painter, was born at Barcelona in 1840, and died there in 1877. He was a pupil of the school of art in that city, and of the Academy of San Fernando, studying under Madrazo and Riviera, and being specially distinguished for his caricatures.

PADTBRUGGE, H. L., was a native of Stockholm, and flourished about the year 1700. He engraved the greater part of the plates for a work entitled 'Suecia Antiqua et Hodierna,' published in three vols. folio; the first in 1693, the last in 1714. It contains about three hundred and fifty plates, consisting of bird's eye views and maps.

PAELINCK, Joseph, an historical painter, was born at Oostacker, near Ghent, in 1781. He commenced his artistic studies under Verhaegen, the professor of painting at the Academy of Ghent; after this he went to Paris, and enrolled himself among the scholars of David. In 1804 he obtained a prize offered by the Academy at Ghent, with his picture of 'The Judgment of Paris,' and was also

named Professor of Design to the Academy. He shortly after vacated this appointment, and went to Italy in order to study the works of the great masters. Here he corrected much of the academic manner which he had imbibed in the school of David, and produced what is considered his best picture, 'The Finding of the Cross,' which is now in the church of St. Michel at Ghent. He remained at Rome for about five years, and during that time he painted a large picture for the palace of the Pope at Monte-Cavallo, representing the embellishments of Rome by Augustus. In 1815 he became court painter to the queen, and a member of the Netherlands Institute. In 1820 he obtained the great prize at Ghent for his 'Anthia.' Finally he became professor at the Academy of Brussels. He died in that city in 1839. His principal pictures, in addition to the above, are :

The Adoration of the Shepherds. (*Convent of La Trappe, near Antwerp.*)
The Flight into Egypt. (*At Malines.*)
The Departure of Tobit. (*Opbraekel, near Oudenarde.*)
The Return of Tobit. (*For Maria Oudenhove.*)
The Assumption of the Virgin. (*For Muysen, near Malines.*)
The Disciples at Emmaus. (*Church at Everghem, near Ghent.*)
Calvary. (*Village of Oostacker.*)
The Toilette of Psyche. (*Hague Museum.*)
The Dance of the Muses.
The Judgment of Midas.
The Abdication of Charles V.

PAESI, Il Giovane de. See Muziano.

PAEST, Henry, a portrait painter and copyist, who practised in England in the latter half of the 17th century. He worked under Henry Stone and Francis Barlow. There was a copy by him of Luca Giordano's 'Cyclops' at St. James's Palace. He died in 1697.

PAGANELLI, Niccolo, a painter of Faenza born in 1538. He worked chiefly at Rome, but executed a famous picture of 'St. Martin' for the cathedral of Faenza, which has been ascribed to Luca Longhi. He died in 1620. Paganelli signed his pictures N + P.

PAGANI, Francesco, was born, according to Baldinucci, at Florence in 1531. After learning the first rudiments of art in his native city he went to Rome, where he studied the works of Polidoro da Caravaggio and Maturino. He returned to Florence at the age of twenty-one, and died young at Castelfiorentino in 1561.

PAGANI, Gregorio, the son of Francesco Pagani, was born in 1568. His father dying when he was an infant, he was placed as a disciple of Santo di Titi, and afterwards improved his style by the instruction of Lodovico Cardi, called Cigoli. In imitation of the style of that master, he painted a picture of 'The Finding of the Cross,' for the church of the Carmelites, of which a print by Cecchi is the only record. The church was destroyed by fire. Some of his fresco works remain in the cloister of Santa Maria Novella, Florence, including a 'Nativity.' His own portrait by himself is in the Riccardi Gallery of the same city, and in the Uffizi there is a 'Family of Tobit' by him. Baldinucci dates his death in 1605.

PAGANI, Paolo, was born at Valsolda, in the Milanese state, in 1661. He formed his manner by studying, at Venice, the works of the best masters, and, according to Zanetti, established there an academy, where he introduced a style of designing the nude, which, though occasionally surcharged and extravagant, is bold and effective. After a residence of some years at Venice, where he painted several pictures for the churches, he returned to Milan, and was much employed for the public edifices and for private collections. One of his best works is in the Dresden Gallery. He died in 1716.

PAGANINI, Guglielmo Capodoro, was born, according to Orlandi, at Mantua in 1670, and was a scholar of Antonio Calza. His genius led him to paint battles and encampments, but having seen some of the pictures of Borgognone at Florence, he attached himself to the study and imitation of that artist's works. No particulars as to his individual works appear to be recorded.

PAGE, William, American painter; born January 28, 1811, at Albany (New York); became a pupil of Herring and of S. Morse. Lived at Florence and Rome from 1849 to 1860; in 1874 visited Kesselstadt to make a drawing of the Shakespeare Death Mask. His 'Holy Family' is in the Boston Athenæum. He occasionally painted portraits. He died at Tottenville, Staten Island (New York), September 30, 1885.

PAGGI, Giovanni Battista, (or Pagi,) was born at Genoa in 1554 or 1556. He was first a scholar of Luca Cambiaso, and improved himself in design by studying antique statues and bas-reliefs. He had acquired some reputation as a painter of history, when he unhappily killed an antagonist in a quarrel, which obliged him to take refuge at Florence, where he resided twenty years. His first productions were rather distinguished by grace than energy, as his 'Holy Family' in the church Degli Angeli, at Florence, proves. He afterwards adopted a manner more robust and masculine; and his large work of the 'Tranfiguration,' in the church of San Marco, is painted with such vigour and effect, that it does not appear to be by the same hand. Another of his earlier works is his 'St. Catherine of Siena,' in Santa Maria Novella of the same city. Lanzi mentions as his finest works, three subjects from the Passion of our Saviour, at the Certosa at Pavia. His best performances at Genoa are two pictures in the church of St. Bartolommeo, and 'The Murder of the Innocents,' in the Palazzo Doria, painted in 1606, in competition with Rubens. He died in 1627. He was also a sculptor, architect, and writer on art.

PAGHOLO. See Bartolommeo di Pagholo.

PAGLIA, Antonio, a native of Brescia, born in 1680, was a son and pupil of Francesco Paglia. He died in 1747. His brother Angelo was born in 1681, and died in 1763. Antonio was in the habit of painting from groups of little clay figures modelled by himself, by which means he obtained a piquant chiaroscuro. In colour he was akin to the second-rate Venetians.

PAGLIA, Francesco, was born at Brescia in 1636, and was brought up in the school of Guercino. He painted some pictures for the public edifices at Brescia, of which the most distinguished is an altar-piece, in the church of La Carità. His best productions are his portraits. According to Zani he died in 1713.

PAGLIARI, Giovanni Battista, a painter of Cremona, was born in 1641. He died in 1717.

PAGNEST, Amable Louis Claude, French painter, born June 9, 1790, in Paris, and became a pupil of David. He painted rather over-elaborately-finished portraits; as, for instance, those of

Nanteuil Lanorville (in the Louvre) and of General de Salle (also in the Louvre). His 'Mort de Lucrèce' is in the Angers Museum. He died in Paris, May 25, 1819.

PAGNI, BENEDETTO, was a native of Pescia, and was brought up at Rome in the school of Giulio Romano. He followed that master to Mantua, where he distinguished himself as a painter of history. In the church of Sant' Andrea is an altar-piece by him of the Martyrdom of St. Lorenzo; and at the Collegiati, a picture of the Marriage of Cana. Zani says he was at work from 1525 to 1570.

PAIGEOLINE (or PAIGELOINE). The name of this engraver is affixed to a slight etching from a picture by Paolo Veronese, representing the 'Mother of Moses brought to Pharaoh's Daughter.'

PAILLET, ANTOINE, a pupil of Bourdon, was born in Paris in 1659, and died in 1739. He was a portrait and historical painter, and professor of the Royal Academy of Paris. In 1659 he was rector of that institution.

PAINE, JAMES, a water-colour draughtsman, was a son of James Paine, the architect. He exhibited at the Spring Gardens Exhibitions in 1761-64-70, and was a member of the St. Martin's Lane Academy.

PAIOT, —, was a French engraver of little note, who appears to have been chiefly employed by the booksellers. Among others, there is a print by him of 'David,' a half-length figure, after Vignon. He lived about 1627.

PAJOU, AUGUSTE DÉSIRÉ, was the son of Jacques Augustin Pajou. He was born in 1800, and studied under his father and Baron Gros. His best work is 'Las Casas and his Guides attacked by a Tiger.'

PAJOU, JACQUES AUGUSTIN, historical painter, was born in Paris in 1766. His father was the famous sculptor, Augustin Pajou. He was instructed in painting by Vincent. At first he painted portraits, among which were those of the Emperor Napoleon and several of his Marshals. He afterwards took to historical scenes, among which an 'Œdipus and Polynices,' at Fontainebleau, may be named.

PALACIOS, FRANCISCO, a Spanish painter, was born at Madrid about 1640. He entered the school of Velasquez, and early gave indications of a talent for portraiture, but the death of his master in 1660 appears to have put a limit to his progress. Jean Bermudez notices his picture of 'St. Onophrius,' in the church of the female penitentiary. He died in 1676.

PALADINI, ARCANGELA, was born at Pisa in 1599. She was the daughter of FILIPPO PALADINI, a portrait painter, by whom she was instructed in the rudiments of the art. Her talents were not confined to painting, for she excelled in music, and above all in embroidery. Her portrait, painted by herself, was placed in the gallery of artists at Florence. She died in 1622.

PALADINI, LITTERIO. In the 'Memorie de' Messinesi Pittore,' by Hackert, this painter is said to have been born at Messina in 1691. He worked at Rome, in the school of Sebastiano Conca, but studied largely from the antique. On his return to Messina, he was engaged in several considerable works in fresco, of which the most esteemed is the ceiling of the church of Monte Vergine. He died of the plague in 1743.

PALADINO, FILIPPO, a native of Florence, was born in 1544. He was a pupil of Allori. He lived in Rome and Milan, but chiefly in Sicily, where most of his works are to be found. He died at Mazzarino in 1614.

PALAGI, PELAGIO, historical painter, was born at Bologna in 1775, and was a pupil of Appiani. In the time of Napoleon he was director of the Academy at Rome, and later on a professor in that at Milan, and member of that of San Luca. He died at Turin in 1860.

PALAIS. See PELAIS.

PALAMEDES. See STIEVENS.

PALAVICINI, GIACOMO, called IL GIANNOLO, was born at Caspen in the Veltlin, in 1640. Altar-pieces by this artist are found at Cremona, Verona, and Milan. He also painted a few portraits. He died in 1729.

PALCKO, FRANZ KARL, son of ANTON PALCKO (who died at Presburg in 1754), was born at Breslau in 1724. He was first a pupil of his elder brother, Franz Anton, at Presburg, and then attended the Vienna Academy and travelled in Italy. In 1752 he became court painter at Dresden, and in 1764 at Munich. He died in 1767, apparently at Prague. Among his paintings are:

Judith and Holofernes.
Deliverance of Captives. (*Trinitarians, Presburg.*)
St. John. (*Dresden Court Chapel.*)

Two etchings by him are known:

Christ and the Samaritan Woman.
Adam and Eve hiding themselves in Fear.

His brother, FRANZ ANTON PALCKO, was a pupil of his father, and became court painter to Prince Esterhazy. He has left altar-pieces in the cathedral and in the Salvatorskirche, at Vienna.

PALING. See PAULYN.

PALISSY, BERNARD, was born about 1510, at La Chapelle Biron, a village in Perigord. He was brought up to his father's trade of a glazier, but having a taste for drawing, design, and decoration, he turned it to account in painting glass for churches in the district. At the age of twenty-one he set out on his travels. He first went into the country of the Pyrenees, and after settling for a time at Tarbes, he went through France, Switzerland, and Southern Germany to Belgium and Flanders. He returned to France in 1539, and settled at Saintonge in the south-west, where he married, and pursued his manifold callings of portrait painting, glass painting, and land-measuring. While thus engaged he was seized with the desire to produce enamelled faience, and his ardour in prosecuting his researches is well known. His fame as a potter spread, and he soon attracted the notice of the Duke of Montmorency, Constable of France, who by using his influence with Catharine de' Medicis, saved Palissy from being burnt as a Huguenot. After his release from imprisonment he removed from Saintonge to the Tuileries at Paris, where he long continued to carry on the manufacture of his famous pottery. At the age of seventy-six he was again arrested as a heretic and imprisoned in the Bastile, where he died after about a year's imprisonment, in the year 1588.

PALIZZI, FILIPPO, Italian painter; born at Vasto in 1818; originally intended for the law, but studied art at the Naples Art School with Bonolis, and also at Paris; excelled in landscape and as a painter of animals. He presented his best paintings to the National Gallery of Rome, where there is a special Sala Palizzi. His last work was an 'Agnus Dei,' which he presented to his native town. He obtained many decorations

and was a member of various Academies. He died at Naples in September 1899.

PALLADINO, Adriano, according to Orlandi, was born at Cortona in 1610, and was a scholar of Berrettini (Pietro de Cortona). He painted history in the style of his master, and executed several works for the public edifices of his native city. He died in 1680.

PALLAVICINI, Leo, appears to have resided at Milan in the early part of the 17th century. He is said to have published some prints marked with the initials *L. P. f.*

PALLIÈRE, Armand Julien, a painter of Bordeaux, was born in 1783. He was a brother of Louis Pallière, and was also instructed by Vincent. He painted mythological and historical pictures, such as 'The Death of Epaminondas,' 'Love,' and others.

PALLIÈRE, Louis-Vincent-Léon, a French historical painter, was born at Bordeaux in 1787. He was a scholar first of his father, who was an engraver and draughtsman, and then of Vincent, and gave early promise of arriving at excellence in the art. In 1809 he obtained a second prize for his 'Priam kneeling before Achilles,' and in 1812 the Prix de Rome for his 'Ulysses slaying the Suitors of Penelope.' At Rome, where he remained five years, he painted 'Argus slain by Mercury;' 'Prometheus tormented by the Vulture;' 'The Flagellation of Christ' (for which Louis XVIII. awarded him a gold medal: it was painted for the church of the Trinità de' Monti); and 'Juno borrowing the Girdle of Venus.' In 1819 he exhibited at the Musée 'St. Peter curing the Lame Man'; 'Tobit restoring Sight to his Father' (now in the Bordeaux Museum); 'A Shepherd in Repose'; 'A Nymph coming from the Bath'; 'Preaching at Rome during the Night'; and other subjects. He died in 1820.

PALM, Gustav Willem, Swedish painter; born March 14, 1810, at Christianstad; was a pupil at the Stockholm Academy; after travel in Scandinavia he spent sixteen years in Italy, and subsequently visited France and England; made his name as a landscape painter; his 'Canal Grande' is in the Stockholm National Museum; was a member of the Stockholm and Venice Academies. In 1867 obtained the Gustavus Vasa Order. He died at Stockholm, September 20, 1890.

PALMA, Jacopo, later on called Palma il Vecchio, to distinguish him from his grand-nephew, was born at Serinalta, in the Valle Brembana, near Bergamo. Of his life little is known; to begin with, the exact year of his birth. The date 1480, usually given, is quite uncertain and based only on Vasari's statement, that Palma died forty-eight years old—an event which took place in 1528. Anyhow it may be the approximate date when he was born. The very few indisputable facts of his life and artistic career are now collected and discussed in an article by Dr. G. Ludwig in 'Beiheft z. Jahrbuch d. K. Preuss. Kunst-samml. 1903.' His family name was Negretti; "Iacomo de Antonio de Negreto" he signs himself in earlier documents. When he first came to Venice, and who was his master, we do not know. For only two of his paintings we possess the dates. In 1520 he undertook to paint an altar-piece for the church of Sant' Antonio in Venice, on the order of Marin Querini; of this picture, which represented the marriage of the Virgin, only a fragment, the central part, is preserved (Palazzo Giovanelli, Venice). In 1525 he signed a contract with a lady of the Malipero family to paint for her an altar-piece, representing the 'Adoration of the Magi,' which was to be put on the high altar of the church of S. Elena at Venice, and is now in the Brera at Milan. On July 28, 1528, he made his will, and died two days later. On August 8 an inventory of his goods was made which gives us the list of about forty-six pictures which remained in his studio in very different states of accomplishment, many of which, finished by his pupils, are still preserved in various collections. Palma was never married. The famous Violante, who is said to have been Palma's daughter and Titian's mistress, is a pure invention of a later time. He left his fortune to two nephews and a niece, children of his brother Bartolomeo. His nephew Antonio became too a painter; a signed picture of his, representing the 'Resurrection of Christ,' is in the Stuttgart Gallery. The son of this Antonio, Jacopo, was afterwards highly renowned as "Palma il Giovine."

Palma never signed or dated a picture. (The much-discussed signature on the 'Holy Conversation' in the Chantilly Collection is now generally accepted as a forgery.) This fact, together with the very few dates, and even these only of his later years, known from documents, makes the difficulty of tracing his artistic development easy to be understood, the more so as the character of his painting has undergone only slight variations during the various decades of his life. As it was with all painters born in the Bergamask province, his art preserved for ever a strong character of provincialism which distinguished him at once from the inborn Venetians. He must have had his first instruction with one of the Quattrocentist masters who did follow more the older traditions. One may guess it from the fact that he painted many pictures of the Virgin with Saints and Donors in half-figures, like one of the generation of later Quattrocento, Bissolo, Catena or Cima, and that some of his altar-pieces, among which his most famous, have the form of a polyptych, which occurs quite exceptionally in the 16th century. But this Quattrocentistic element is to be discovered only on the outside of his art; his treatment of the form, his sense of colouring, his understanding of nature, give him his position with the masters of the Cinquecento, with Giorgione, Titian, and Sebastiano. So he has in Venice a position not unlike Fra Bartolommeo in Florence, as an artist who invested the composition of a previous period with the form of the classic style in Italian art. But it is not only this to give him a quite distinct position in the history of Venetian art. He has perhaps not introduced, but surely developed more than any one of his contemporary artists, the theme generally characterized as 'Holy Conversation'; this means the reunion of various Saints round the Holy Family sitting on the meadow, with the background of some dark trees and a large view of the landscape, up to the blue mountains. Again and again he repeated this theme, which became more popular afterwards through his pupil Bonifazio. Besides this, Venetian art is indebted to Palma for certain pictures of beautiful women in half-length figure, not portraits, but figures of highly ideal forms, looking out to the spectator with a somewhat sensual expression. The Vienna Gallery is especially rich in that genre of paintings by Palma, but specimens

JACOPO PALMA

CALLED

PALMA VECCHIO

Bruckmann photo] [*Dresden Gallery*

THE THREE SISTERS

of it are to be found in the more important art collections of Europe, some of them bearing still the names of more famous artists, *e.g.* the so-called 'Schiava di Tiziano' in the Barberini Palace, or the 'Bella,' also ascribed to Titian, when it belonged to the Sciarra Collection. The finest picture of this group is the picture of the 'Three Sisters' (1525) in the house of Taddeo Contarini, and now preserved at Dresden. Like all artists of his generation, he painted mythological subjects, but the most of them are lost, and only two pictures of 'Venus,' *i.e.* of a nude recumbent figure, are preserved (Cambridge Gallery and Dresden). Almost in a mythological sense he painted the very beautiful picture of 'Adam and Eve,' once in the house of Francesco Zio, now at Brunswick, and like a genre-scene the meeting of Jacob and Rachel, in the midst of a glorious landscape scenery (Dresden). The number of his altar-pieces is not very large, but among them is the polyptych with the St. Barbara in the centre, in Sta. Maria Formosa at Venice, painted for the Venetian Bombardiers, by far the best and doubtless Palma's masterpiece; another very beautiful painting is the Virgin enthroned, with various Saints, and an Angel playing an instrument at her feet, in S. Stefano at Vicenza; others are to be found in the Venetian Academy, at Zerman, at Serinalta (this is said to be of a hasty execution), in the Brera (by a pupil in part), and other places near Bergamo. As a portrait painter Palma did not excel, because he seems not to have been gifted with the sense for the individual. Fine portraits of his are a gentleman and a lady (unfinished) of the Querini family, still preserved in the family palace (now Querini-Stampalia Gallery), both described in the inventory of Palma's goods, but nevertheless given by modern critics to Giorgione. His finest portrait, and almost to be called an ideal creation, is the once-called 'Ariosto' in the National Gallery, erroneously ascribed sometimes to Giorgione. A word is to be said on a famous picture which Vasari was the first to give to Palma Vecchio, but after having ascribed the self-same picture in the first edition of his lives to Giorgione. This is the 'Storm,' painted for the Scuola di San Marco (of which, by the way, Palma from 1513 on has been a member), and now in the Academy at Venice. This picture is by some modern writers still attributed to Palma, but it is impossible to believe that a painting full of movement and poetical fancy like this should have had its offspring in such quiet temperament like Palma's, which remains unaltered through his whole life. In all probability this much-ruined picture was begun by Giorgione, it is surely finished by Paris Bordone. As colourist Palma Vecchio holds his own position among the Venetian masters of his time. Even only from a general look it is easy to recognize his work. His colour scheme is very brilliant and always of a very fair, almost golden general tone; the hair of his women very light and the flesh tone fair, and even the colouring of his male Saints is often rather pale, where Titian, for instance, puts his men in a brownish, dark contrast to his female Saints. His handling of the brush is very smooth, so that the general impression of his art often is somewhat effeminate. In his later years his pictures are sometimes very pale in colouring; a specimen of this kind is the Madonna in the Brignole-Sale Collection at Genoa. Not a few of his later pictures are finished by his pupils, Bonifazio and others, some of them for the large part, which his assistants took in finishing the pictures, up to the present time unrecognized as Palma's works, as the 'Holy Conversation' in the Querini-Stampalia Gallery at Venice (finished by Bonifazio), or the large picture of the Virgin with two female Saints and two Donors, in the Borghese Gallery, ascribed to Lotto (finished by an unknown pupil).

G. G.

AUSTRIA-HUNGARY—		
Vienna.	*Gallery.*	134, 135, 144. John the Baptist.
,,	,,	SS. Roch and Sebastian. (*Formerly a triptych, in part a work by pupils.*)
,,	,,	139. Visitation. (*Berenson: finished by Cariani.*)
,,	,,	140. Holy Conversation with four Saints.
,,	,,	133, 137, 138, 141, 142, 143. Half-length figures of women, among them the so-called 'Violante.'
,,	,	136. Lucretia.
,,	,,	329E. Portrait of Old Man. (*Crowe and Cavalcaselle; Berenson.*)
,,	*Prince Liechtenstein.*	Holy Conversation.
,,	,,	Holy Family and two female Saints. (*Berenson; Crowe and Cavalcaselle: Copy.*)
,,	*Buda Pesth Gallery.*	82. Madonna, with St. Francis. (*Berenson: finished by Cariani.*)
BRITISH ISLES—		
Alnwick.	*Duke of Northumberland.*	Lady with lute. (1525 *in the house of Jeronimo Marcello at Venice.*)
Blenheim (formerly).		Madonna adored by a warrior and a female Saint. (*Crowe and Cavalcaselle.*)
Cambridge.	*Fitzwilliam Museum.*	Venus.
Canford, Wimborne (Dorset).	*Lord Wimborne.*	Bust of a Lady. (*Berenson.*)
Glasgow.	*Corporation Galleries.*	336. Madonna, with SS. Catherine, John and Peter. (*Berenson: finished by Cariani.*)
Hampton Court.		115. Holy Conversation.
,,		140. Half-length figure of woman.
Horsmonden.	*Mrs. Austen.*	Portrait of a Courtesan. (*Berenson.*)
London.	*National Gall.*	636. Portrait of Man. (*The so-called 'Ariosto'*).
,,	*Mr. Benson.*	Holy Conversation with SS. Catherine, John and a Donor. (*Berenson: finished by Cariani.*)
,,	*Mr. Wickham Flower.*	Holy Conversation with SS. John, Elizabeth and Catherine. (*Berenson: finished by Cariani.*)
,,	*Mr. Mond.*	Half-length figure of Woman.
FRANCE—		
Chantilly.	*Gallery.*	Madonna with two Saints and Donor. (*With a forged inscription. Berenson: Rocco Marconi.*)
Paris.	*Louvre.*	1399. Adoration of Shepherds with female Donor.
,,	*Mr. Alphonse de Rothschild.*	Portrait of a Lady. (*Formerly in the Sciarra Collection?*)
GERMANY.		
Berlin.	*Gallery.*	174. Portrait of Man.
,,	,,	197A, 197B. Half-length figures of Women.
Brunswick.	*Museum.*	Adam and Eve. (*Formerly in the house of Francesco Zio at Venice.*)

Dresden.	*Gallery.*	188. Madonna, with SS. Catherine and John.
,,	,,	189. 'The three Sisters.' (1525 *in the house of Taddeo Contarini in Venice.*)
,,	,,	190. Venus.
,,	,,	191. Holy Family, with the Infant John and St. Catherine.
,,	,,	192. Jacob and Rachel.
Hamburg.	*Consul Weber.*	Annunciation.
Munich.	*Gallery.*	1107. Portrait of Man (?). (*Morelli and Berenson: Cariani.*)
,,	,,	1108. Madonna, with SS. Roch and Mary Magdalen.
Strassburg.	*Gallery.*	271. Salvator mundi (?).
Stuttgart.	*Gallery.*	Archangel with Tobias (?). (*Morelli.*)
ITALY.		
Bergamo.	*Lochis.*	183. Madonna, with SS. John and Mary Magdalen.
Dossena (near Bergamo).	*Church.*	Altarpiece. (*Morelli.*)
Florence.	*Uffizi.*	619. Judith.
,,	,,	623. Holy Family, with Mary Magdalen and the Infant John.
Genoa.	*Brignole Sale.*	Madonna, with SS. Magdalen and John.
Milan.	*Brera.*	172. Adoration of Magi. (*Formerly Church of St. Elena, Venice; only in part.*)
,,	,,	280. SS. Helen, Constantine, Roch and Sebastian.
,,	*Poldi Pezzoli.*	560. Half-length figure of woman.
Modena.	*Marchese Lotario Rangoni.*	Madonna and Saints. (*Berenson.*)
Naples.	*Gallery Sala Grande.*	28. Holy Conversation with three Saints and two Donors.
Peghera (near Bergamo).	*Church.*	Polyptych. (*Morelli and Berenson.*)
Rome.	*Borghese.*	106. Lucrece.
,,	,,	157. Madonna, with SS. Barbara, Cristina and two Donors. (*Finished by unknown hand.*)
,,	,,	163. Madonna, with SS. Antony, Jerome and female Donor.
,,	*Capitol.*	203. Christ and Adulteress. (*Formerly in the house of Francesco Zio at Venice.*)
,,	*Barberini.*	'La Schiava di Tiziano.' (*Morelli: Copy.*)
,,	*Colonna.*	22. Madonna, St. Peter and Donor.
,,	*Sciarra Colonna* (now dispersed).	'La Bella di Tiziano.' (*Now Mr. Alphonse de Rothschild, Paris?*)
Rovigo.		Madonna, with SS. Helen and Jerome. (*Crowe and Cavalcaselle, Morelli.*)
Serina (near Bergamo).	*Church.*	Polyptych, with presentation of the Virgin in the central part. (*Crowe and Cavalcaselle, Morelli, Berenson.*)
Venice.	*Academy.*	302. St. Peter enthroned with six Saints. (*From the Church of Fontanelle.*)
,,	,,	310. Christ and the woman of Canaan.
,,	,,	315. Assumption. (*Crowe and Cavalcaselle: perhaps by pupils.*)
,,	(Recently bought.)	Madonna with SS. Catherine and John.
,,	*Gall. Querini-Stampalia.*	Portrait of Man. (*Francesco Querini.*)
,,	,,	Portrait of a Lady (Paola Priuli, wife of Francesco Querini). (*Unfinished.*)
Venice.	*Gall. Querini-Stampalia.*	Holy Conversation with four Saints. (*Finished by Bonifazio.*)
,,	*Santa Maria Formosa.*	Polyptych, with SS. Barbara, Antony and Sebastian; above Pietà, St. John and Dominic.
,,	*Prince Giovanelli.*	Sposalizio. (*Fragment of an Altar-piece.*)
,,	*Lady Layard.*	Knight and Lady. (*Berenson.*)
Vicenza.	*S. Stefano.*	Madonna enthroned with SS. Lucy and George.
Zerman (near Treviso).	*Gallery.*	Madonna enthroned with four Saints. (*Crowe and Cavalcaselle.*)
RUSSIA—		
St. Petersburg.	*Leuchtenburg Gallery.*	Holy Conversation. (*Formerly in the hall of the Council of Six; Crowe and Cavalcaselle.*)

PALMA, JACOPO, called 'IL GIOVINE,' was born at Venice in 1544. His father, Antonio, nephew of Palma Vecchio, was also his instructor. At the age of fifteen he was taken by the Duke of Urbino to Rome, where he studied chiefly the works of Polydoro Caravaggio. His manner, though mechanical, shows much talent, especially in the treatment of heads. Some of his best pictures are in the palace of the Doge, and in the Academy. After the death of Tintoretto and Paolo Veronese he seems to have displayed less care, as many of his later pictures are very inferior. He died in 1628. A good 'Madonna, with Saints,' is in the church of S. Francesco della Vigna; and a 'St. Catharine rescued from the Wheel' at S. Frari in Venice. The following examples of his art may also be named:

Dresden.	*Gallery.*	The Presentation of Mary.
,,	,,	St. Sebastian.
,,	,,	Crucifixion of St. Andrew.
Florence.	*Uffizi.*	St. Margaret with the palm of Martyrdom.
Milan.	*Brera.*	The Temptation of St. Benedict.
Munich.	*Gallery.*	The Deposition. (*Signed* JACOBUS PALMA. F. 1600.)
,,	,,	The Nativity.
,,	,,	Ecce Homo.
,,	,,	The Flagellation.
Venice.	*Academia.*	Two scenes from the Apocalypse.
,,	,,	St. Francis.
Vienna.	*Gallery.*	The Murder of Abel.
,,	,,	The Daughter of Herodias.
,,	,,	Two pictures of the Deposition.
,,	,,	Christ supported on the edge of the Tomb by three Angels.
,,	,,	Christ's Body watched by Angels.
,,	,,	The Immaculate Conception.
,,	,,	St. John and the Angel of the Apocalypse.

PALMAROLI, PIETRO, was an Italian painter and picture restorer, to whom the world is indebted for the preservation of the famous 'Descent from the Cross,' by Daniele da Volterra, which in 1809 he transferred from the wall, on which it was painted in fresco, to canvas. This was the first work of the kind, and he afterwards transferred and restored several other pictures in Rome, and, in 1826, in Dresden; among the latter the celebrated 'Madonna di San Sisto,' by Raphael. He also freed Raphael's 'Sibyls,' in the church of Santa Maria della Pace, from the destructive restorations in oil made by order of Alexander VII. Palmaroli died at Rome in 1828.

PALMAROLI, VICENTE, Spanish painter; born in 1835 at Madrid; was a pupil at the Academy there, and studied with Madrazo; pursued his

Woodbury Co. photo] [*National Gallery*

THE DEPOSITION IN THE TOMB, WITH SAN VALERIANO AND SAN MERCURIALE

art studies in Rome; became Director of the Madrid Gallery in succession to Madrazo; resident for a long while in Paris; at the Exhibition of 1867 he obtained a second-class medal; some of his works found appreciation in London; he painted portraits of various Spanish notabilities, including one of the young King Alfonso XII. He died in January 1896.

PALMASANUS (or PALMEGGIANI). See PALMEZZANO.

PALMER, Sir JAMES, was a member of the household of Charles I., and was employed by him in the purchase of pictures. He made copies of several works in the Royal Collection, among them Titian's 'Tarquin and Lucretia.'

PALMER, SAMUEL, water-colour painter, was born in 1805. He early showed a taste for art, and at the age of fourteen he exhibited at the British Institution, 'Bridge Scene' and 'Landscape,' and at the Royal Academy, 'Cottage Scene, Banks of the Thames, Battersea,' 'Landscape with Ruins,' and 'A Study.' By the advice of his father-in-law, John Linnell, he underwent a course of figure drawing at the British Museum, during which time he was introduced to W. Blake. He then went to live at Shoreham with his father, and we find him exhibiting at the Academy and British Institution. In 1839 he married, and for his wedding tour spent two years in Italy. He then returned to London, and lived in Kensington till 1851, when he removed to Furze Hill, near Reigate, where he spent the remainder of his life. His last appearance at the Academy was in 1842. He was elected an Associate Exhibitor of the Society of Painters in Water-Colours in 1843, and a full member in 1855. He was chosen a member of the Etching Club in 1853. A translation of Virgil's 'Eclogues' by him was published after his death, with plates designed and partly etched by himself. The subjects of his finest drawings were mostly from Milton. He died at Reigate in 1881. The following is a complete list of his etchings:

The Willow. 1850. His first plate.
Christmas; or Folding the Last Sheep. 1850. (*From Bampfylde's Sonnet.*)
The Herdsman's Cottage. 1850.
The Skylark. 1850. (*Published by the Etching Club.*)
The Vine; two subjects on one plate. 1852. (*Published in the* 'Songs and Sonnets of Shakespeare.')
The Sleeping Shepherd. 1857. (*Published by the Etching Club.*)
The Rising Moon. 1857. (*Published by the Etching Club.*)
The Herdsman. 1867. (*Published by the Etching Club.*)
The Early Ploughman. 1868. (*Published in* 'Etching and Etchers.')
The Morning of Life. 1872. (*Published by the Etching Club.*)
The Bellman; from Il Pensieroso. 1879.
The Lonely Tower; from Il Pensieroso. 1880. (*Published by the Etching Club.*)
Early Morning; opening the Fold. 1880.

PALMERUCCJ, GUIDO., was born at Gubbio in 1280, and is known to have executed frescoes in the church of Santa Maria de' Laici, Gubbio, previous to 1337, and to have painted at the Town Hall in 1342. In the former of these buildings, on an exterior wall, are the remains of a figure of St. Anthony; and in the latter is a colossal 'Enthroned Virgin and Child, with Saints and a kneeling Gonfaloniere.' His death occurred about 1345.

PALMEZZANO, MARCO (DI ANTONIO), was born at Forli, probably about the year 1456, and lived up to 1537. He was a pupil of Melozzo da Forli, and was in the habit of signing his early productions *Marcus de Melotius*, a fact which has occasioned many of his best paintings to be attributed to his master. He closely followed Melozzo's teachings, and his frescoes exhibit a sculpturesque hardness of style. In a chapel of San Biagio in San Girolamo, at Forli, are some frescoes representing secular scenes which are signed, *Marcus Palmezzanus Victor foroliviensis M. . . .*, which, according to Messrs. Crowe and Cavalcaselle, closely resemble, both in style and colour, a fresco representing eight of the prophets, painted on the dome of the Capella Tesoro in the church of Loretto. In 1497 Palmezzano executed, by order of the Prior of the Company of San Michelino of Faenza, an altar-piece representing the Virgin and Child, enthroned between SS. Michael and James the Less. The church of the Zoccolanti, at Matelica near Fabriano, contains an altar-piece, 'An enthroned Virgin and Child, with a Pietà and Saints,' etc., signed *Marcus de Melotius Foroliviensis fatiebat, al temp. de frate Zorzo Guardiano del MoC.C.C.C.C.C.I.*, with a curious monogram. The church of the Carmine at Forli possesses a 'Glory of St. Anthony, between SS. John the Baptist and Sebastian,' with a similar inscription. The exact date of Palmezzano's death is unknown. A portrait of the artist, painted by himself in 1536, is now in the Pinacoteca of Forli. Examples of Palmezzano are also to be found as below:

Berlin.	*Museum.*	The Resurrection. 1515.
„	„	Virgin and two Saints.
Bordeaux.	*Museum.*	Calvary.
Dublin.	*Nat. Gallery.*	Enthroned Virgin and Child, between SS. John Baptist and Lucy. 1508.
Florence.	*Uffizi.*	The Crucifixion.
Forli.	*S. Girolamo.*	Subjects from the Life of the Apostle James. 1485.
„	„	Virgin surrounded by Saints.
„	*Pinac. Comun.*	Communion of the Apostles. 1506.
„	„	Christ on the way to Calvary.
Grenoble.	*Museum.*	The Nativity. 1530.
London.	*Nat. Gallery.*	The Entombment.
Milan.	*Brera.*	Virgin and four Saints. 1493.
„	„	The Nativity. 1492.
„	„	Coronation of the Virgin.
Paris.	*Louvre.*	The Dead Christ.
Rome.	*Lateran.*	Virgin and six Saints. 1537.
„	*Spada Palace.*	Christ on the way to Calvary.

PALMIERI, GIOSEFFO, (or GIUSEPPE,) was born at Genoa in 1674. Although he acquired some reputation as a painter of history, he is chiefly celebrated for his pictures of animals. One of the best of his historical works is his picture in the church of San Domenico, at Genoa, representing the 'Resurrection.' He died in 1740.

PALMIERI, PIETRO, painter and engraver, was born at Parma in 1740. He learnt the elements of art in his own city, and then went to Paris. He painted chiefly landscapes and genre subjects. After several years' residence in Paris, he was appointed a Professor in the Academy at Parma. He died at Turin in 1804.

PALMIERI, PIETRO JACOPO, engraver, was born at Bologna in 1720. He engraved landscapes and battle scenes, the latter chiefly after Simonetti.

PALMISANUS. See PALMEZZANO.

PALOMARES. See SANTIAGO PALOMARES.

PALOMBO, BARTOLOMMEO, was born at Rome about the year 1612, and was a scholar of Pietro da Cortona. In the church of St. Joseph, at Rome, is an altar-piece by him, representing the death of

that Saint; and in the church of the Carmelites of St. Martino de' Monti, a picture of 'Mary Magdalene.' He was still living in 1666.

PALOMBO, Onofrio, a painter who flourished at Naples about 1640. He was a pupil of J. B. Carraccioli and Artemisia Gentileschi, and painted chiefly for the churches.

PALOMBO, Pietro Paolo, an engraver of Navarra, who lived at Rome about the middle of the 16th century. Among his plates were the following:

The Last Supper; *after Raphael.*
A Holy Family; *after the same.*
The Entombment; *after Michelangelo.*
The Crucifixion; *after the same.*
A Drawing-School; *after the same.*

PALOMINO, Juan Bernabé, was born at Cordova in 1692, and studied painting under his uncle Antonio Palomino at Madrid, until the death of that artist in 1726. He practised engraving also, and executed the second title-page and some plates for his uncle's great work. Returning to Cordova, he devoted himself to the burin, executing a portrait of Louis XV. of France of such merit as to induce Philip V. to recall him to court. On the establishment of the Academy of San Ferdinando in 1752, he was made director of the engraving school, and Ferdinand VI. appointed him engraver-in-ordinary. He died at Madrid in 1777. He executed a large number of prints, some of considerable merit: 'Dionysius the Carthusian,' after Carducho; 'San Bruno,' from the statue by Pereira; 'A Miracle of St. Isidro,' after Carreño; 'St. Peter in Prison,' from a picture by Roelas, in the church of that saint at Seville; portraits of Queen Isabella, the Nuncio Cardinal Gonzaga, his own nephew, Nicolas Palomino, the Jesuit Alonzo Rodriguez, the controversialist Bishop Juan de Palafos, and many other worthies of his time. He furnished titles and frontispieces to many books. He left a son, Juan Fernando Palomino, likewise an engraver, who died at Madrid in 1793.

PALOMINO DE CASTRO Y VELASCO, Don Acisclo Antonio, the Vasari of Spain, was born at Bujalance, near Cordova, in 1653. His parents were Bernabé Palomino and Maria Andrea Lozano, who, being in good circumstances, transferred their residence to Cordova, in order to bestow an education on their son suitable to his rank. Here he studied grammar, philosophy, theology, and jurisprudence; but his ruling passion discovered itself by his devoting his leisure hours to copying prints. In 1672, the painter Juan de Valdes Leal, returned from Seville to Cordova, and was shown some of Palomino's productions; he gave him encouragement to proceed, and taught him the fundamental rules of painting. This decided his course, and he acknowledged Valdes Leal as his master. He, however, did not abandon his literary studies, and was ordained for the Church. In 1675 he received some further instruction and encouragement from Juan de Alfaro, who recommended him to visit Madrid, and study the works of the great masters there. But he stayed at Cordova till 1678, when Alfaro returned to Madrid, and Palomino accompanied him. He found employment at the court, and gave so much satisfaction to his friend Alfaro, that the latter appointed him by his will to finish some pictures which he had commenced, but had been unable to complete. Palomino next formed a friendship with Juan Carreño and Coello, and was chosen by the latter to assist in painting the ceiling of the queen's gallery at the Alcazar; he executed his part so much to the satisfaction of his coadjutor, that Coello, having other engagements at the Escorial, left him to finish the ceiling. On the marriage of Charles II. in 1690, Palomino designed the decorations for the state entry. In 1692, the arrival of Luca Giordano caused some consternation among the Spanish painters; but Palomino maintained his position. Luca was probably not so well versed in Christian as in heathen mythology, and Palomino was able to instruct him in the subjects he was called upon to paint. This he did with such delicacy and perspicacity, that Giordano, embracing him warmly, exclaimed, "The work is done!" In 1697 he went to Valencia, where he painted the frescoes from the lives of the two St. Johns, in the presbytery of the church of San Juan del Mercado, and remained there for three years, with the exception of a short period passed at Madrid, and painted several important pictures. While at the latter city, in 1701, he produced his 'Confession of Peter,' in Nuestra Señora Desamparados. In 1705 he went to Salamanca, to paint frescoes in the convent of San Esteban. On his return to Madrid he produced many other pictures; and in 1715 published the first volume of his 'Museo Pictórico,' on which he had been employed for many years. He had in 1712 painted the sacristy of the Carthusian monastery at Granada, with a 'St. Bruno supporting the World, amid a glory of saints and angels;' as well as five pictures for the grand altar at Cordova. He published the second volume of the 'Museo Pictórico' in 1724. From this time his health began to decline; and his wife having died in 1725, he was ordained a priest. He died in the following year, and was buried with great pomp in the same grave as his wife, in the church of San Francesco, at Madrid.

As an artist he was more successful in oil-paintings than in frescoes. He is, however, best known by his writings upon art. In his two folio volumes he notices upwards of two hundred painters and sculptors, who flourished in Spain from the time of Ferdinand the Catholic to the end of the reign of Philip IV. Of this work there was an abridgment, in Spanish, published in London in 1742, entitled, 'Las Vidas de los Pintores y statuarios eminentes Españoles,' of which there is an English translation. The original volumes, though containing plenty of mistakes, afford a vast store of good material, and until the more exact work of Cean Bermudez appeared, were the only source worth consulting for a knowledge of the arts and artists of Spain.

Palomino's sister, Francesca Isabel, also practised painting.

PALOUN, John, a painter, was a native of Dumfries in Scotland. In 1730 he came to London, but died in the following year.

PALTHE, Adriaan, son of Gerard Palthe. He painted a few portraits, and copied many pictures in gouache.

PALTHE, Antonis, son of Gerard Palthe, and a portrait painter of little note. His widow married Willem Hendriks, of Haarlem.

PALTHE, Gerard Jan, born at Degenkamp, in Overyssel, in 1681, was a scholar of Jurriaan Pool. He painted portraits, family subjects, and interiors, by candle or torch-light, in the manner of G. Schalken. He died about 1750.

PALTHE, Jan, portrait painter, a son and pupil of Gerard Jan Palthe, was born at Deventer in 1719, and resided at Leyden, where he acquired

considerable reputation, and where he died in 1769. There were two other painters of the same name, who may be considered as amateurs. Works:

Amsterdam.	*Gallery.*	Portrait of Pieter Cypriaan Testart.
"	"	Portrait of Agatha Heronyma Nobel (Testart's wife).
"	"	Portraits of the Nobel family.

PALTRONIERI, Pietro, (or Paltrinieri,) called Il Mirandolese dalle prospettive, was born, according to Oretti, at Bologna in 1673. He distinguished himself as a painter of perspective and architectural views. There are many of his works in the public edifices at Bologna, also at Vienna; the figures in these are frequently painted by Ercole Graziani. He died in 1741.

PALUDANUS, Heinrich, a painter, was a native of Malines, and flourished about the middle of the 16th century. He was a pupil of F. Floris, and afterwards went to Italy, where he spent some time at the Ducal Court of Florence, and some time at Rome, eventually returning to his own country.

PALUSELLI, Ignaz, called Paduello, was a native of Heimserthale in the Tyrol, and painted several Bacchanalian pieces. He died young at Roveredo in 1778.

PAMPHILUS was a native of Amphipolis, in Macedonia, and a disciple of Eupompus. He flourished from about 390 to 350 B.C., principally in the reign of Philip, the father of Alexander the Great, and has the reputation of being the first artist who united painting with the study of the *Belles Lettres.* He was well acquainted with mathematics, which he considered necessary to art, employing them doubtless in calculating proportions in fore-shortening. He in fact held the opinion that a painter ought to be versed in every department of knowledge, and conversely that no education was complete that did not comprise an acquaintance with painting. Such was the lustre and dignity to which he elevated the art, that by his influence an ordinance was first published at Sicyon, and afterwards made general throughout Greece, by which painting was placed in the first rank among the liberal arts, was forbidden to be practised by slaves, and was only to be studied by persons of education and distinction. It was indeed as a teacher and theorist that he won so high a reputation, that the young men of the noblest families became his disciples. Their course of study occupied ten years, and the fee for it was a talent (£250). He distinguished himself among the painters of his time by a superior skill in composition. His pictures were usually of large dimensions, and more crowded with figures than was customary with Greek artists. One of his best represented the Battle of Phlius; another, Ulysses in his Galley. It is stated that he also practised encaustic painting. He had the credit of having been the instructor of Apelles, while Melanthius and Pausias were certainly his pupils.

PAMPLONA, Pedro de, scribe and miniature painter. About the middle of the 13th century he wrote and illuminated a Bible for King Alonso the Wise, of Spain. This MS. is now in the library of Seville Cathedral. The miniatures are poorly drawn and designed, but are brilliant in colour.

PAMPURINI, Alessandro, a Cremonese painter of historical and religious subjects. He flourished in 1511, in which year he was at work in the cathedral of Cremona.

PAN. See Lis, Jan.

PANCALDI, Pietro Francesco, called Mola, was a native of Ancona, but flourished as a painter at Bologna about 1780. He painted portraits and historical pieces.

PANCHET, called Bellerose, an obscure French painter of portraits and landscape, who was at work at Bayeux early in the present century.

PANCORBO, Francisco, a little known Spanish historical painter, who was at work at Jaën about the middle of the 18th century.

PANCOTTO, Pietro, was a native of Bologna, and flourished about the year 1590. He was brought up in the school of Carracci, and, according to Malvasia, was one of the most eccentric and enterprising artists of the Bolognese school. His principal work is the 'Last Judgment,' painted in fresco, in the church of La Madonna di San Colombano, at Bologna.

PANDEREN, Egbert van, a Dutch engraver, was born at Haarlem in 1606 (according to Nagler 1575). He resided at Antwerp, where he engraved a considerable number of plates, executed with the burin in a formal style. Among others, we have the following:

The Virgin interceding with Christ for the salvation of mankind; *after Rubens.*
The Four Evangelists; *after Pieter de Jode.*
St. Louis, with a border representing his Miracles; *after the same.*
Three circular plates of Minerva, Juno, and Venus; *after Spranger.*
The Portrait of Maurice, Prince of Orange, on horseback with a battle in the background; *after Tempesta.*
Four plates of the Sick Man and the Doctor; *after Goltzius;* scarce.
Part of the Plates for the 'Académie de l'Espée'; *by G. Thibault.*

PANDERIT. See Pauditz.

PANDINO, Antonio da, lived in Milan in the middle of the 15th century, and painted the Apostles in the pendentives of the cupola of San Satiro, Milan. He is also the author of a window in the Certosa of Pavia, representing 'St. Michael overcoming the Dragon.' His master was probably a glass painter, known as Pandino Milano.

PANDOLFI, Giangiacomo, was a native of Pesaro, and flourished early in the 17th century. He was a scholar of Federigo Zuccaro, of whose style he was one of the most successful followers. He painted in fresco in the Oratorio de Nome di Dio, where he treated several subjects from the Old and New Testaments. His picture of 'San Giorgio and San Carlo,' in Pesaro cathedral, is considered by Lanzi as little inferior to the works of Zuccaro.

PANDOLFO. See Reschi.

PANEELS. See Panneels.

PANETTI, Domenico, was the son of Gasparo de Panetis of Ferrara, and was probably born about 1460. He was a contemporary of Costa, and, according to Vasari, the master of Garofalo. His early paintings show him to have been a disciple of Bono da Ferrara. The Berlin Museum possesses a 'Dead Christ wept over by the three Maries;' and the sacristy of the cathedral at Ferrara, a 'Virgin and Child enthroned,' which may be counted among his earlier productions. In 1503 he painted a 'St. Job,' and a 'Virgin and Child between four saints.' In 1509 he executed the frescoes in the chapel of San Maurelio, at San Giorgio extra Muros di Ferrara, by order of Alphonso I. In 1511 he received payment for a banner, representing on one side the Virgin and Child, and on the other a skeleton,

painted for the brotherhood 'della Morte,' of Ferrara. His death occurred before 1513. Many of the private and public galleries of his native city contain pictures by Panetti; the Costabili Collection alone possesses eight. The following may also be named:

Ferrara.	*Pinacoteca.*	The Annunciation.
„	„	The Visitation.
„	„	St. Paul. (*And others.*)
Paris.	*Louvre.*	The Nativity.

PANFI, Romolo, was born at Carmignano, near Pistoja, in 1632. He was instructed in the art of painting by G. Vignali, and at first painted small portraits, but afterwards took to landscapes and battle-pieces. He died about 1700.

PANFILO. See Nuvolone.

PANHUIJS, Luise Friedrike Auguste von, was born at Frankfort in 1763. She was the daughter of the designer and painter Helene Elisabeth von Barkhaus-Wiesenhütten (who lived from 1736 to 1804), and married van Panhuijs, the Dutch governor-general of Surinam, and resided with him at Paramaribo during 1810-16. She visited that place a second time, and on both occasions painted landscapes, plants, and butterflies from nature. She was a pupil of Gerard C. H. Schütz, and painted landscapes after Waterloo, Moucheron, and also after her own designs. She died at Frankfort in 1844.

PANICALE. See Fini.

PANICO, Antonio Maria, was, according to Bellori, a native of Bologna, and a disciple of Annibale Carracci. He accompanied that master to Rome when he was very young, and was taken under the protection of Signor Mario Farnese, who employed him in ornamenting his country-seats of Castro and Latera. In the cathedral at Farnese he painted a picture of the Mass, in which he is supposed to have been assisted by Annibale Carracci.

PANICO, Ugo da. See Carpi.

PANINI. See Pannini.

PANNEELS, Herman, a Fleming, was the engraver of two plates for a book to vindicate Philip IV.'s claim to the title of 'the Great,' published by Don Juan Antonio Sapia y Roleles at Madrid in 1638. He also engraved a portrait of Philip IV. in armour wearing the order of the Golden Fleece, inscribed 'A Religione Magnus,' and an excellent head of Olivarez, the minister, with the cross of Calatrava, both framed in tasteful borders, and taken from pictures by Velasquez.

PANNEELS, Willem van, a Flemish painter and engraver, was born at Antwerp about the year 1600. He was a disciple of Rubens, as appears from the inscription on one of his prints. He worked at Cologne and Frankfort-on-the-Maine, and one of his plates is dated 1636. The year of his death is unknown. Of his work as a painter little is known, and from the number of his prints he appears to have been chiefly employed in etching after Rubens and from his own designs. The following are his principal plates:

The Portrait of Rubens, in an octagon border.
David cutting off the Head of Goliath.
Esther before Ahasuerus.
The Adoration of the Magi.
Mary washing the Feet of Christ.
The Assumption of the Virgin.
The Holy Family, with the Infant Christ and St. John playing with a Lamb.
St. John baptizing Christ.
Samson killing the Lion, with a companion, David killing the Lion and the Bear.
St. Sebastian.
The Toilet of Venus.
Jupiter and Antiope.
Jupiter and Juno (*all after Rubens*).
Holy Family.
The Fate of Phaëton.
The Nativity (*these three after Annibale Carracci*).

PANNI, an obscure Italian decorative painter. He was a relative and pupil of Gio. Bat. Zaist.

PANNICCIATI, Jacopo, according to Baruffaldi, was born at Ferrara about the year 1510. He was a disciple of Dosso Dossi, and painted history much in the style of that master. He died young, in 1540.

PANNIER, Jacques Etienne, French painter and engraver; born in Paris in 1802, and became a pupil of Abel de Pujol. He mostly did portraits in pastel, his engravings being after works by Van der Meulen, Winterhalter, De Mirbel, Sandof, &c., for the Versailles Galleries; he also engraved many portraits by well-known artists. In 1849 he obtained a third-class medal. He died November 14, 1869.

PANNINI, Cavalière Giovanni Paolo, or Giampolo, (or Panini,) was born at Piacenza in 1691, or 1695. He went early to Rome, where he became a scholar of Andrea Locatelli and Benedetto Luti. He also partly adopted the style of Salvator Rosa. He applied himself to designing the remaining monuments of ancient architecture in the Roman vicinity. His merit, however, is not confined to architecture; he decorated his pictures with figures, gracefully designed, and grouped with taste. Although he usually confined himself to pictures of an easel size, he was not incapable of succeeding in works on a larger scale; and Lanzi speaks in very favourable terms of a 'Christ clearing the Temple,' with life-size figures, in the church of the Signori della Missione, at Piacenza. Works of Pannini are to be found in most large collections in England, and several decorate the palaces of Rome. Two of the finest are in the gallery of the royal palace of Monte Cavallo. Pannini died in 1764. He was a member of the Academies of San Luca, at Rome, and of Paris. Many of his pictures have been engraved by Lempereur, Le Bas, J. S. Müller, Vivares, Benazech, Bartolozzi, and other eminent engravers. The following are among those that remain:

Florence.	*Uffizi.*	Ruins. (*A similar subject at Grenoble.*)
London.	*Nat. Gallery.*	The Pyramid of Cestius.
Madrid.	*Escorial.*	A Cardinal visiting a Picture Gallery.
„	„	Vestibule of St. Peter's at Rome.
Montpellier.	*Museum.*	Monuments of Rome.
Paris.	*Louvre.*	A Banquet (*two copies*).
„	„	A Concert.
„	„	Architectural Ruins (*three subjects*).
„	„	Interior of St. Peter's at Rome (*Signed* I. P. Panini. Romæ. mdccxxx.).
„	„	Concert given at Rome on the Birth of the Dauphin in 1729.
„	„	Preparations for the Fête on the same occasion.
Rome.	*Corsini Palace.*	The Porch of Octavia.
„	„	The Temple of Vesta.
„	„	The Pantheon.
Turin.	*Gallery.*	Three Views in Rome.

PANNINI, Giuseppe, painter, was born at Rome

about 1745. He was instructed by his father, Giovanni Paolo Pannini. He painted chiefly landscape and marine pictures, and travelled in Italy, France, and England. He died about 1812.

PANŒNUS, a distinguished painter of ancient Greece, was the nephew of the great sculptor, Phidias, and probably some years younger than Polygnotus and Micon. He exercised his talents in conjunction with his uncle, in adorning the temple of the Olympian Jupiter, where he painted 'Atlas supporting the World,' and 'Hercules, accompanied by Theseus and Peirithoüs, preparing to relieve him of his burden.' He also painted 'Hercules combating the Nemean Lion;' 'Hippodamia, the daughter of Ænomaüs, with her mother;' 'Prometheus chained to the Rock, whom Hercules is about to deliver;' and 'Penthesilea killed by Achilles.' But the work which most contributed to the establishment of his fame, was the 'Battle of Marathon,' with which, assisted by Micon, he decorated the Pœcile at Athens.

PANTALEO, a Byzantine miniaturist of the 10th century, by whom several of the miniatures in a missal sent to Luigi Sforza, Duke of Milan, by the Emperor Basilius Porphyrogenitus, were painted.

PANTOJA DE LA CRUZ, JUAN, was born at Madrid in 1551, and was a scholar of Alfonso Sanchez Coello, in whose school he so greatly distinguished himself that Philip II. named him one of his painters and valets-de-chambre. He became very eminent both as an historical and portrait painter. Palomino possessed the original designs by him for the beautiful tombs of Charles V. and Philip II. in the Escorial, which he painted in oil, together with two escutcheons of the Arms of Austria, *en grisaille*, which were used at the funeral ceremony of the great Emperor. He painted a great number of portraits of the family of Philip II., of which many exist at the Escorial, the Retiro, and in the tower of the Paradas. Several were destroyed at the burning of the Prado. At the death of Philip, he continued in favour with his successor, Philip III., who commanded him to paint his portrait on horseback, as a model for the famous sculptor, Giovanni de Bologna, then at Florence, to form the equestrian group in bronze placed in the garden of La Casa del Campo; Tacca also executed a statue from it. He painted also two magnificent portraits of Philip III. and his Queen, which are dated 1606, and are still preserved in the palace of the Dukes d'Uceda at Montalvan. Bermudez lays particular stress upon the portrait of the councillor Ruiz Perez de Ribera, which is in the monastery of Santa Maria de Naxera. It is dated in 1596. Mention is further made of a picture of the 'Adoration of the Shepherds,' in which the portraits of Philip II. and his family are introduced. Among the other notable persons whom he portrayed, we find the Empress Maria and the Princess Juana in the Descalzas Reales, and the same Empress with the Princess Margarita of Austria and Isabel de Valois in the Madrid Gallery. He was also a successful painter of animals. After a laborious life he died at Madrid in 1609. The Spanish parallel to the story of Zeuxis is attached to a work by this master. It is related that a superb eagle having been captured near the Prado, the king gave orders to Pantoja to paint its likeness; which he did with so much truth, that the royal bird on seeing it mistook it for a real eagle, and notwithstanding all their efforts to control it, attacked the picture with impetuosity and tore it to pieces. The Madrid Museo possesses the following examples of his work:

Portrait of Donna Maria, daughter of Philip II., and wife of the Emperor Maximilian II.
Portrait of Isabel of Valois, third wife of Philip II.
Ditto. ditto.
Portrait of Margaret of Austria, wife of Philip III.
Portrait of the Emperor Charles V.
Portrait of the Infanta Juana, daughter of Philip II.
Portrait of Philip II.
The Birth of the Virgin.
The Birth of Jesus Christ.
Two female portraits.
One male portrait.

PANTOT. A French painter of this name, a native of Lyons, was the intimate friend of Thomas Blanchet during the latter's stay in Rome, about the middle of the 17th century.

PANVINUS, ONULPH, is stated to have been a native of Antwerp. He flourished in the latter part of the 16th century. He engraved and published a set of twenty-seven portraits from his own designs, entitled 'Elogiæ et Imagines Pont. Max. ad. viv. delin.' 1568. Zani mentions an ONOFRIO PANVINUS, a designer and engraver of Verona, who was at work about the same period.

PANZA, FREDERIGO, was born at Milan between 1633 and 1643. He was a pupil of Nuvolone, and went to Venice to copy the works of Titian and Paolo Veronese. On his return he settled at Milan, where he executed several pictures, and was knighted by the Duke of Savoy. He died in 1703.

PANZACCHI, MARIA HELENA, (PANZACHIA, PANZUCCHI,) was born, according to Orlandi, at Bologna in 1688. She was instructed in design by Emilio Taruffi, and became a reputable painter of landscapes, embellished with figures. Some of her works are to be found in the private collections at Bologna. Zani says she died in 1737.

PAOLETTI, ANTONIO D'ERMOLAS, painter, worked at Venice, decorating the court of the Casa Luna with frescoes and oil pictures in the style of Louis XVI., and producing scenes from the fashionable life of Venice in the 18th century.

PAOLETTI, PAOLO, was a native of Padua, and flourished in the first half of the 18th century. He excelled in painting fruit, fish, and dead game. His pictures are held in considerable estimation throughout Friuli. He died at Udine in 1735.

PAOLI, FRANCESCO DA. Florent le Comte mentions this artist as the engraver of a View of the City of Rome. He lived about 1640.

PAOLI, JACOBUS, was an inferior artist, living at the beginning of the 15th century, who was the painter of an 'Annunciation' with a kneeling patron, in the Archivio of the Podesta's Palace at Bologna, and also part author of an altar-piece in the chapel of San Croce, in San Giacomo Maggiore.

PAOLI, MICHELE, a pupil of Crespi, who practised at Pistoja as a historical painter at the beginning of the 18th century.

PAOLILLO, a Neapolitan, and the best pupil of Sabbatini, to whom his works used invariably to be ascribed. Paolillo died young.

PAOLINI, GIACOMO. See PAULINI.

PAOLINI, PIETRO, or LUCA PIETRO, (or PAULINI,) was born at Lucca in 1603, and was sent early in his life to Rome, where he entered the school of Angelo Caroselli, and where he remained thirty years. After returning to Lucca he established an academy there. His death occurred in 1681 or 1682. He painted a fine picture of the Martyrdom

of St. Andrew, for the church of San Michele at Lucca; and his large work in the library of San Frediano, representing Pope Gregory entertaining the Pilgrims, is in the style of Paolo Veronese. He invented an instrument for taking perspective views, and designing them in their due proportions: perhaps the *Camera lucida*.

PAOLINI, Pio (or Fabio), was a native of Udine, but studied at Rome under Pietro da Cortona. He painted historical subjects, and was received into the Academy at Rome in 1678. There are several of his frescoes in the Roman churches; a ceiling of one of the chapels in San Carlo al Corso is particularly good.

PAOLINO, Fra. See Del Signoraccio.

PAOLO del MAESTRO NERI, was a Sienese, living in the middle of the 14th century, and a pupil and follower of the Lorenzetti. His name first appears on the roll of the Sienese Guild of Painters in 1355. He is the author of a series of chiaroscuro frescoes in the cloisters of the convent of Lecceto, representing Heaven and Hell, the Works of Mercy, incidents from the lives of certain Augustine Hermits, and other subjects both sacred and profane, which were finished in 1343.

PAOLO del MASACCIO. See Pittori.

PAOLO di DONO. See Dono.

PAOLO VENEZIANO, (or Maestro Paolo,) a north Italian painter, who was at work at Vicenza in 1340. His two sons, Giovanni and Jacopo, helped him in his work. In the Hopenzollern collection, at Sigmaringen, there is a 'Coronation of the Virgin' with the following inscription: REGINA CELI LETARE ALELUIA QUEN MERUISTI CHRISTAM PORTARE ALELUIA; and under the throne the signature: MCCCLVIII JOHANINUS EIV(S) PAULUSCUM FILIU(S) PISERVT HOC OP(VS).

PAOLOTTO, Il Frate. See Ghislandi, Vittore.

PAON. See Le Paon.

PAOUL, Jean. An artist of this name was painter-in-ordinary to the court of Lorraine in 1575. Portraits by him are still extant in Nancy and the neighbourhood.

PAPA, Simone, "il Giovine," born at Naples in 1506, was the son of a goldsmith. He was placed under the instruction of Giovan' Antonio d'Amato, the elder, and became a painter of history. In the church of Santa Maria la Nuova, at Naples, are two frescoes by this master, in one of which he has represented the Assumption of the Virgin, and in the other the Annunciation. Another of his frescoes is in the choir of Monte Oliveto, in the same city. He died at Naples in 1567.

PAPA, Simone, "il Vecchio," was born at Naples about the year 1430; his death occurred in 1488. He was the scholar of Antonio Solario, surnamed "lo Zingaro." In the church of San Niccolò alla Dogana, Naples, there is a picture of the Annunciation by Papa; and the church of San Lorenzo in the same city possesses his altar-piece of the Virgin and Child, with Saints.

PAPARELLO, Tommaso, (or Papacello,) painter, was a native of Cortona. In 1551 he was employed as assistant by Giulio Romano. He was still alive in 1553.

PAPE, A. de. See De Pape.

PAPE, Ægidius Simon (de), a native of Oudenarde, who flourished from 1585 to 1636. He spent his life in his native town, where he enjoyed a considerable reputation as painter, goldsmith, and architect. His son Josse was also a painter, and on the death of his father, migrated to Rome. Another son, Simon, lived and worked at Oudenarde, where, and at Ghent, some of his works are to be found. This Simon died in 1677. His son Gillis practised as an historical painter in Oudenarde, where he died in 1705.

PAPE, F. de, a Flemish miniaturist and painter in water-colours. He was born in 1814, and died at Bruges in 1863.

PAPE, Martin Didier, was an enamel painter, who lived at Limoges from 1574 to 1609, and was about the former date superintendent of the enamel factory there.

PAPELEU, Victor de, French painter; born February 10, 1810, at Ghent; he became a pupil of A. Benouville and Jules Dupré; afterwards travelled in Europe and the East. Painted French, Italian, and Dutch landscapes, as, for instance, 'Ferme dans les Landes,' 'Île de Capri, près de Naples,' and 'Abecoude; environs d'Amsterdam.' He died at Ghent in 1885.

PAPERMANN, Ernst Moritz, German painter; born October 28, 1830, at Fischergasse, near Meissen; became a pupil of Bendemann and of the Dresden Academy. Painted on porcelain; also portraits and genre pictures, such as his 'Sandalenkinder.' He died at his birthplace, April 2, 1893.

PAPETY, Dominique Louis Féréol, a French painter, born at Marseilles in 1815. He was a pupil of L. Cogniet, and carried off the Grand Prix in 1836. In Rome he painted 'Moses in the bulrushes;' a copy of the 'Council of the Gods,' after a fresco of Raphael's; and 'Dream of Happiness.' He travelled in Greece and the East, and made many drawings; on his last voyage he laid the seeds of a fever which carried him off in 1849.

PAPI, Cristofano di, called Dell' Altissimo, was a Florentine painter of the middle or latter half of the 16th century. He was a pupil of Bronzino and Pontormo, and in his youth produced several important pictures, chiefly portraits, for Cosmo I. Duke of Tuscany; also a large number of those portraits of distinguished persons which hang in the corridor of the Uffizi at Florence. Neither the year of his birth nor that of his death has been ascertained, but he was still living in 1568.

PAPILLON, Jean, 'the elder,' a French engraver on wood, was born at Rouen in 1639. He was instructed by Du Bellay, but his design was not equal to his engraving. He died in Paris in 1710.

PAPILLON, Jean Baptiste, 'the younger,' the son of Jean Papillon, was born at St. Quentin in 1661. After receiving some instruction in drawing from his father, he was sent to Paris, where he was placed under the tuition of Noel Cochin. His first pursuit was drawing with a pen. He afterwards turned his attention to engraving on wood, and his cuts possess considerable merit. He executed a great variety of vignettes and book ornaments, and is said to have been the inventor, about the year 1688, of paper-hangings for rooms. He died in Paris in 1723. Among his cuts were the portraits of Popes Paul III., Julius III., and Pius IV., also of King James II. of England. His most famous work was a 'Mass-book' in chiaroscuro after Leclerc.

PAPILLON, Jean Baptiste Michel, the son of Jean Baptiste Papillon, was born in Paris in 1698, and was instructed by his father in the art of engraving on wood, which he practised with great success. Among his best performances are the

cuts he executed in conjunction with N. le Sueur, from the designs of J. J. Bachelier, for the fine edition of 'Les Fables de la Fontaine,' in four volumes folio. He also furnished 217 plates to the Amsterdam Historical Bible. He published a history of the art of engraving on wood, in two volumes, entitled, 'Traité Historique et Pratique de la Gravure en Bois,' in which, however, he was guilty of many mistakes, while the appearance of more recent works on the subject has destroyed its value. He died in Paris in 1776.

PAPILLON, JEAN NICOLAS, wood engraver, was born at St. Quentin in 1663. He was the son of Jean Papillon 'the elder.' He executed several unimportant works. He died in 1714.

PAPIN, J. A., a French painter, and native of Bordeaux, was born in 1800. He never rose above mediocrity, and died in 1880. His best work is a 'Dream of St. Joseph.'

PAPINI, GIUSEPPE, (or GIUSEPPE BENEDETTI DE PAPINI,) an Italian engraver, who, according to Zani, was born in 1707, and died in 1782. He executed several plates of ceilings, and other decorations for the 'Museo Etrusco,' by Gori; the 'Museum Capitolinum;' and other works published between 1737 and 1750.

PAPPANELLI, NICCOLÒ, a native of Faenza, was born in 1537. He was a knight, and an amateur in art, which, however, he studied with enthusiasm under the influence, at least, of Baroccio. His best work is a 'St. Martin' in Faenza cathedral. Pappanelli died in 1620, aged 83.

PAPPERITZ, GUSTAV FRIEDRICH, landscape and genre painter and etcher, was born at Dresden in 1813. He studied at the Academy there under Clausen-Dahl, and, after 1836, at Munich. He travelled in Italy and Spain. His death occurred at Dresden in 1861. In 1836 he brought out twelve etchings of Italian views. Among his paintings there are:

The Valley of Elche, in Spain. (*Dresden Museum.*)
Ruins of Petersberg, near Halle.
Sicilian Pilgrim scene.

PAPPINO DELLA PIEVE, an Italian painter of the 16th century. He was a pupil of Niccolò Soggi, but died in his first youth.

PAPWORTH, EDGAR GEORGE. For his clever drawings, and especially for his sketches for a panoramic view of Rome, this talented sculptor finds mention in this volume. He was born in 1809, resided at Rome in the time of his youth, having won a travelling scholarship at the Royal Academy, and died at Highgate in 1866.

PAPWORTH, GEORGE, an architect, the uncle of E. G. Papworth, and a man of unusual skill as a draughtsman and colourist. He was responsible for many important buildings in Ireland, but especially deserves notice on account of the intrinsic beauty of his architectural designs, the originality of his drawing, and the refinement of his schemes of colour. He was born in 1781 and died in 1855.

PAPWORTH, JOHN BUONAROTTI, another member of this talented family, son of John Papworth, born 1775, and died in Huntingdonshire in 1847. He was not only an architect, but also "a designer of decorations, furniture, and accessories," and remarkable as an artist in water-colour. He was an honorary member of the Old Water-Colour Society, and a frequent exhibitor in its Galleries. He was appointed Director of the Government School of Design in 1836, and was the author of many important works on decoration, architecture, and ornamental gardening.

PAPWORTH, JOHN WOODY, born 1820, died unmarried in 1870, the elder son of J. B. Papworth, and the brother of W. A. V. S. Papworth. He was, like other members of his family, an architect, but he was also a very clever heraldic painter, and an admirable designer for "glass, pottery, terra cotta, paperhangings, and carpets." He was the author of numerous works on art and architecture.

PAPWORTH, W. A. V. S., the younger son of J. B. Papworth, and the editor of the 'Dictionary of Architecture.' He was born in 1822, became curator in 1893 of the Soane Museum, and died there in 1894. He was a most skilful draughtsman and designer, intimately connected with many architectural and artistic societies, the author of many treatises and books on art, and a very diligent student of archæology. His designs were of great merit and beauty, and all students of architecture are indebted to him for the results of his diligent and persevering study.

PAQUEST, AIMABLE LOUIS CLAUDE, a pupil of David, born in 1790, and died in 1819. Though well endowed by nature, his early death and his laborious finish curtailed his productiveness; a portrait of M. de Nanteuil-Lanorville, exhibited in 1817, with three or four other portraits and a few studies, complete the list of his pictures.

PARADISI, NICCOLO, a Venetian painter of the 15th century, whose name is preserved by the signature on a 'Crucifixion,' which runs thus: *Nicholaus Paradixi Miles de Venetiis pinxit*, 1404. The picture belongs to the Agostiniani family at Verucchio.

PARANT, —, a painter referred to in the will of Pierre Mignard. Probably a journeyman who 'forwarded' that master's pictures and completed the accessories.

PARANT, LOUIS BERTIN, a famous painter on ivory and porcelain, was born in 1767. He was distinguished by Napoleon when First Consul; for him he executed several works. Parant died in 1852.

PARASACCHI, DOMENICO, an Italian designer and engraver, resided at Rome about the year 1630. In conjunction with Giovanni Maggi, he engraved a set of plates of the Fountains at Rome, published in 1618, and again, with additions, in 1636.

PARASOLE, BERNARDINO, was the son of Leonardo Parasole, and studied painting in the school of Giuseppe Cesari. He was a native of Norcia. He had begun to distinguish himself as an historical painter, when he died, in the bloom of life. He executed a few engravings on wood, from his own designs.

PARASOLE, GERONIMA, was a sister of Isabella Parasole. We have by her some engravings on wood; and, among others, the 'Battle of the Centaurs,' after Tempesta; and a series of scenes from the Life of St. Anthony.

PARASOLE, ISABELLA, was the wife of Leonardo Parasole, who assumed her family name. She executed several cuts of plants for an herbal, published under the direction of Prince Cesi, of Aquasparta. She published a book on the methods of working lace and embroidery, with ornamental cuts, which she engraved from her own designs. She was working at Rome about 1600, and died there in her 50th year.

PARASOLE, LEONARDO, born NORSINI (or NOR-

CINO), an Italian engraver on wood, was born at Rome about the year 1570. He chiefly distinguished himself by his cuts in the Herbal of Castor Durante, physician to Pope Sixtus V., which were engraved by order of that pontiff. He also engraved the wood-cuts to a 'Testamentum novum, arabice et latine,' and several prints from the designs of Antonio Tempesta, including an 'Annunciation.' He married Isabella Parasole, and thenceforth went by her name.

PARCELLES, JAN, (PARCELLIS, PERCELLES, PORCELLIS, &c.,) painter and etcher, was born at Ghent about the year 1597, and was a scholar of Hendrik Cornelis de Vroom. He lived at Haarlem from 1622 to 1680, and died there in or subsequent to the latter year. He excelled in painting marines, particularly tempests, thunderstorms, and shipwrecks. His pictures of calms have also considerable merit; they usually represent views of the coast of Holland, with fishing-boats, and groups of figures on the strand. Among his etchings are the following:

A set of twelve large and eight small Sea-pieces.
A set of twelve plates of the different Shipping used in Holland, with a Latin inscription. 1627.

PARCELLES, JULIUS, the son and scholar of Jan Parcelles, was born at Leyerdorp in 1628. He painted similar subjects to those of his father, whose style he imitated with some success. His productions cannot always be distinguished from those of the elder Parcelles, as they both marked their pictures with the initials *J. P.* Good examples of their work are to be seen in the galleries of Berlin, Frankfort, and Vienna.

PAREDES, JUAN DE, was a Spanish painter, who studied under Miguel Menendez at Madrid, and afterwards with Evaristo Muñoz at Valencia. According to Cean Bermudez his drawing and colouring excelled many of his contemporaries. His best works are in the convent of the Shod Trinitarians and in the College of Augustines, at Valencia.

PAREJA, JUAN DE, known as the Slave of Velasquez, was born at Seville in 1606. He accompanied Velasquez to Madrid in 1623, and remained in his service till he died. Being employed in the menial work of the studio he took every opportunity to perfect himself as an artist, but kept his ambition studiously concealed from his master. At length he painted a picture which he placed in his master's studio in such a position as to attract the attention of Philip IV. The king was so pleased with the work that he asked for the author, whereupon Pareja owned that it was himself, and in return received his liberty. Velasquez promoted him to the rank of a pupil, but he remained in his master's service till the latter died, and afterwards served his daughter till his own death in 1670. The Madrid Gallery possesses a single work of Pareja, 'The Calling of St. Matthew,' and the Gallery of St. Petersburg the portrait of a Provincial of some religious order. He excelled in portraiture.

PARENTANI, ANTONIO, an obscure Italian painter, who was at work in Turin in 1550. He painted a 'Paradise,' with many angels, in the Chapter House of the Consolata.

PARENTINO, BERNARDINO, who lived in the 15th and 16th centuries, is thought to have belonged to the Benedictine Order, to have taken the name of Lorenzo, and to have died at Vicenza in 1531. He was an imitator of Squarcione, and his earliest production is a Religious Allegory in the Gallery of Modena, representing the Saviour carrying His Cross, St. Jerome penitent before a crucifix, and a kneeling bishop in a landscape. The Doria Gallery, in Rome, possesses three panels by him, with scenes from the life of St. Anthony, which show a Mantegnesque feeling. His latest work consists of some unfinished frescoes of scenes from the life of St. Benedict, in the cloisters of San Giustina, Padua.

PARET Y ALCAZAR, LUIS, painter, designer, and etcher, was born at Madrid in 1747. He received a liberal education, and becoming a scholar of Antonio Gonzalez Velasquez, he obtained in 1760-6 prizes at the Academy of St. Ferdinand. Having finished his artistic education, he applied himself to studying oriental and other languages and history. Returning to Madrid he became a member of the Academy, and was employed by Charles III. to paint views of the various harbours of Spain on the Atlantic coast. He held the post of vice-secretary to the Academy, and secretary to a board of architecture for the purpose of examining works to be constructed at the state expense. He died at Madrid in 1799. He painted a large picture representing the 'Estates of the kingdom taking the oath of allegiance to the Prince of Asturias, afterwards Charles IV.' According to Cean Bermudez, his best work was a series of drawings made by request of Don Gabriel Sancha, to illustrate 'Don Quixote:' unfortunately they were never engraved. He left several etchings and a few frontispieces for books.

PARIA. See PERRIER, FRANÇOIS.

PARIGI, GIULIO, a Florentine architect, engineer, and designer, was the son of the architect Alfonso Parigi. There are three etchings ascribed to Giulio by Bartsch and Nagler: 'The Garden of Calypso,' 'The Temple of Peace,' and a Landscape after R. Canta-Gallina, who was his scholar. Giulio died in 1635. His son, ALFONSO PARIGI, 'the younger,' etched some plates of opera scenes in the manner of Canta-Gallina; also some other theatrical decorations, one of which represents a 'Dance of Cavaliers and Ladies.' He was at one time military engineer, and afterwards architect to the Duke of Tuscany. He died at Florence in 1656.

PARILLA, MIGUEL, a painter, was born at Malaga about 1620. He was at first only a village painter, but he afterwards rose to considerable distinction. He died about 1683.

PARIS, CAMILLE, French painter; born in Paris, March 22, 1834; was a pupil of Ary Scheffer and of Picot; devoted himself to landscape art. His first work exhibited at the Salon in 1864 was 'Roche della Fata'; this was followed by various Italian landscapes; his 'Taureau,' shown at the Universal Exhibition of 1878, is now in the Luxembourg. He obtained a third-class medal in 1874, a second-class medal in 1889, and also a bronze medal, receiving the Legion of Honour in 1895, and a medal at the Universal Exhibition in 1900. He died suddenly at Barbizon, August 19, 1901.

PARIS, DI. See ALFANI.

PARIS, JEAN DE. See PERREAL.

PARIS, JEROME, engraver, was born at Versailles in 1744. He was instructed by Longueil, and engraved several landscapes and views, among which were:

Views of Provence; *after Haekert.*
Views of Besançon; *after Zingg.*
Views of Dresden; *after the same.*

Views of Blois, Nantes, Noyon, etc.; *after Desfriches.*
Landscape; *after Van der Meer.*
Landscapes; *after Ter Heinpel.*

He died about 1810.

PARIS, Pierre Adrien, an architect and architectural designer, was born at Besançon, in 1747, and died in 1819. His architectural designs appear in 'Le Voyage à Naples,' by Saint Non; in 'Les Tableaux de la Suisse,' by Delaborde; and in works published by himself: such as 'Recueil de desseins et études d'Architecture,' nine vols. in folio; 'Examen des Edifices de Rome,' in folio; 'Restoration du Colyssé,' forty-five plates; and other publications.

PARISE, Francesco, a painter of Calabria, was called Cabresello. He studied at Naples under P. de Matteis, and afterwards went to Rome to study under Maratti. He painted pictures for churches, landscapes, and sea-pieces. He died about 1743.

PARISET, D. P., a French engraver, was born at Lyons in 1740. He is supposed to have been a pupil of Demarteau, under whom he learned the art of engraving in the chalk style. In 1769 he came to England, where he was for some time employed by Ryland, and engraved some plates for the collection of prints from the drawings of the great masters, published by Rogers. He also worked for Bartolozzi. The date of his death is unknown. We have also by him several portraits after Falconet and others, among them the following:

Sir Joshua Reynolds; *P. Falconet del.* 1768.
Benjamin West, with his family; *after West.*
Francis Cotes.
William Ryland.
Paul Sandby.
Ozias Humphrey.
J. Meyer.
Oliver Cromwell; *after Cooper.*
The Death of Admiral de Coligny.
The Death of the Duke of Guise.

PARISINUS, Augustinus, is supposed to have been a native of France, and to have flourished about the year 1640. He engraved several plates of book ornaments, which are executed with the graver; also, in conjunction with J. B. Coriolano and Olivier Gatti, a book of emblems by Paul Macchi, published at Bologna in 1628. There are also a few landscapes with his mark, a large *A.* with a *P.* beneath it.

PARIZEAU, Philip Louis, a French engraver, was born in Paris in 1740 or 1748, and died in 1801. We have by him several etchings after Salvator Rosa and other masters, among them the following:

An Assembly of Roman Soldiers; *after Salv. Rosa.*
Marius seated on the Ruins of Carthage; *after the same.*
The Martyrdom of St. Andrew; *after Deshayes.*
The Martyrdom of St. Bartholomew; *after the same*
Psyche refusing the Honours of Divinity; *after Boucher.*

PARK, Thomas, an English engraver, born in 1760. His works are in mezzotint, and were produced in the early part of his career. After 1797 he devoted himself to literature and to antiquarian pursuits. Amongst his plates are:

Hon. Lincoln Stanhope; *after Sir J. Reynolds* 1788.
Dr. Thomas, Bishop of Rochester; *after the same.* 1788.
Miss Penelope Boothby; *after the same.* 1789.
Holman and Miss Brunton as Romeo and Juliet; *after Browne.*
Mrs. Jordan as the Comic Muse; *after Hoppner.* 1786.
Lord Henry Fitzgerald; *after the same.*

PARKER, Frederick, an English wood engraver of much promise, who died young in 1847.

PARKER, Henry Perlee, a portrait painter from the west of England, son of the teacher of marine drawing at Plymouth. He was born in 1795, and resided in his native town till 1816, when he moved to the north and settled at Newcastle, and was there ultimately associated with the foundation of the Northumberland Institution of Fine Arts. During his residence on the Tyneside he became very popular by reason of his selection of local incidents as the subjects for his pictures. He was a Wesleyan, and was appointed in about 1840 to the position of drawing-master at Wesley's College in Sheffield. In that town he resided for some four years, and then moved to London, where he died in 1873. He exhibited very constantly at the Royal Academy.

PARKER, James, an engraver, was born in 1750, and was a pupil of Basire. He was one of the engravers employed by Boydell in his 'Shakespeare:' eleven of the plates are by him. He also engraved 'The Revolution of 1688;' 'The Novel;' and 'Yorick feeling the Lady's Pulse,' after Northcote; 'The Commemorations of the 14th of February and the 11th of October, 1797,' after Smirke; several of the plates for Flaxman's illustrations of Homer's Iliad; for the 'Vicar of Wakefield' (1792), after Stothard; and for Falconer's 'Shipwreck' (1795). He was one of the founders, and a governor, of the Society of Engravers. He died in 1805.

PARKER, John, was an historical and portrait painter, and was born in England about 1730. He resided several years in Rome, where he displayed sufficient ability to be employed to paint an altar-piece for the church of San Gregorio, on Monte Celio, representing St. Silvia. He returned to England about the year 1762, and was an exhibitor at the Society's Rooms, in the Strand, in 1763, where he had two pictures. The subject of one was 'The Assassination of David Rizzio;' the other, his own portrait. He did not long survive his return to England, but died at Paddington about the year 1765.

PARKER, John, landscape painter, was for some time a student in the Duke of Richmond's Gallery, and received some instruction from the Smiths of Chichester. He was at Rome about 1768, but had returned to England by 1770. He exhibited at the Academy in 1771, and again and for the last time in 1776.

PARKES, David, an English draughtsman, born at Hales Owen in 1763. He was a schoolmaster, and made sketches of antiquarian interest, some of which appeared in the 'Gentleman's Magazine.' He died at Shrewsbury in 1833.

PARKES, James, an English draughtsman, the son of D. Parkes, was born in 1794. He taught drawing at Shrewsbury. Twelve etchings of antiquities in Shrewsbury by him were published in the year after his death, which took place in 1828.

PARKINSON, Thomas, an English portrait and subject painter, in the second half of the 18th century. He had considerable practice in theatrical subjects, and exhibited at the Academy from 1775 to 1789. Amongst his works are:

Scene from 'She Stoops to Conquer.' 1775.
Scene from 'Cymon.' 1775.
Scene from 'The Duenna.' 1776.
Garrick as Macbeth.

Mrs. Bradshaw as Dorcas. *Garrick Club, London.*
Palmer and Reddish in 'Cymbeline.'

Some of his pictures have been engraved.

PARMA, Battista Pensieri da. See Parmensis.

PARMA, Cristorofo da. See Caselli.

PARMA, Daniele da. See Porri.

PARMA, Fab. Andrea da. See Parmigiano.

PARMANTIO, Jacques. A painter of this name, of French extraction, lived at the end of the 17th century at the Hague, where he painted some ceilings in the Binnenhof.

PARME, Julien de. See Julien, Simon.

PARMEGIANO (or Parmegianino). See Mazzuola, Francesco.

PARMENSIS, Battista Pensieri, (or da Parma,) an Italian engraver, was born at Parma in the former part of the 16th century, and worked from 1538 to 1601. He chiefly resided at Rome, where he engraved several plates after various masters, and from his own designs. He was patronized by Pietro Aretino, and praised by him in some of his letters. His prints are executed with the graver, in a style resembling that of Cornelis Cort. Among others, we have the following by him:

The Portrait of Philip II., King of Spain. 1589.
The Virgin and Infant appearing to St. John; *after Baroccio. Baptista Parmensis fec.* 1588.
The Baptism of Christ. *Bapt. Parmensis del.*
The Chastity of Joseph. 1592.
The Crucifixion, in two sheets; *Bapt. Parmensis formis.* 1584.

PARMENSIS, Jacobus. See Caraglio.

PARMENTIER, Jacques, called James, was born in France in 1658. He was a nephew of Sebastian Bourdon, by whom he was instructed in art. On the death of Bourdon, he came to England in 1676, and was for some time employed by Charles de la Fosse, to assist him in the works upon which he was engaged at Montague House. King William sent Parmentier to Holland, to ornament his palace at Loo, but he quarrelled with Marot, the superintendent of the works, and returned to London. Not finding much employment on his arrival, he went into Yorkshire, and was engaged in several historical subjects as well as portraits. He painted an altar-piece for the principal church at Hull, and a picture of 'Moses receiving the Law,' for St. Peter's church in Leeds. His best performance was the staircase at Worksop. He gave a picture of 'Diana and Endymion' to Painters' Hall. On the death of Laguerre, in 1721, he returned to London, where he died in 1730.

PARMENTIER, L., engraved a title for the 'Works of Philips Wouwerman,' with the portrait of the painter at the bottom, from a design by J. de la Jore.

PARMIGIANINO. See Rocca, Michele.

PARMIGIANO, (or Parmigianino). See Mazzuola, Francesco.

PARMIGIANO (or Parmigianino). See Scaglia.

PARMIGIANO, Giulio, a battle painter of Venice, called Ca Grimani, was educated in the school of F. Monti. He accompanied General Grimani to the Morea, to make drawings of battles, which he painted for the Palazzo Grimani at Venice, He died in 1734.

PARMIGIANO, Fabrizio Andrea, (or da Parma,) was born about 1555, and flourished at Rome as a landscape painter in the pontificate of Clement VII. In the church of Santa Cecilia in Trastevere, are eight large pictures by him, painted in fresco, in which, like some of the landscapes by the Carracci, there is more fancy than truth. He died in 1600.

PAROCEL. See Parrocel.

PARODI, Domenico, (or Parrodi,) was born at Genoa in 1668. He was the son of Giacomo Filippo Parodi, an eminent sculptor, who bestowed on him an excellent education. He acquired the first elements of design under his father, and for some time applied himself to the pursuit of sculpture; but a partiality for painting prevailed, and he was sent to Venice, where he entered the school of Bombelli, and became an excellent colourist by studying the works of Tintoretto and Paolo Veronese. He also visited Rome, where he attached himself to the manner of Carlo Maratti. His 'S. Francesco di Sales,' in the church of San Filippo Neri at Genoa, is in the style of that master. He further painted 'The Holy Trinity, with SS. Stephen and Leonard,' in Santa Vergine delle Vigne, and representations of the deeds of the Negroni family in their palace in the same city. He died in 1740.

PARODI, Ottavio, was born at Pavia in 1659, and was a scholar of Andrea Lanzano. He afterwards visited Rome, where he studied some years. On his return to Pavia he executed several works for the public places in that city, which established his reputation as a painter of history. He was still living in 1718.

PARODI, Pellegro, a portrait painter, was the son of Domenico Parodi. He went to Portugal, and in Lisbon painted portraits of many leading men. Capinetti engraved after him the portrait of the Marquis Pombal, and Gregori that of the Doge Spinola. He died about 1769.

PAROLINI, Giacomo (or Giacomo Filippo), was born at Ferrara in 1663. His father dying when he was only five years of age, he was taken under the protection of a maternal uncle, who perceiving his disposition for art, placed him with the Cavaliere Peruzzini at Turin, with whom he remained until he was sixteen, when he visited Bologna, and entered the school of Carlo Cignani. He returned to Ferrara in 1699, and finished some pictures left imperfect by M. Aurelio Scannavini, who had been his fellow-student under Cignani. He was successful in the design of his female figures and children, and his bacchanals and festive dances remind us of Albani. His pictures of those subjects are to be found in almost every collection in Ferrara. Of his historical works the most considerable are, the 'Last Supper,' in the cathedral at Ferrara; and a fresco representing 'St. Sebastian with a glory of angels,' in the church dedicated to that Saint at Verona. He was the last eminent painter of his country, and "with him," says Lanzi, "was buried the glory of the Ferrarese school." He died at Ferrara in 1733.

PAROLINI, Pio, was, according to Titi, a native of Udine, though he chiefly resided at Rome, where he was received into the Academy in 1678. He painted an allegorical subject on the ceiling of one of the chapels in San Carlo al Corso.

PARONE, Francesco, was born, according to Baglione, at Milan, near the end of the 16th century. He was the son of an obscure artist; but at an early age he visited Rome, where he had the good fortune to be taken under the protection of the Marquis of Giustiniani, who

enabled him to study the works of art in his own collection and elsewhere. In the church of the monastery of San Romualdo, is an altar-piece by him, representing the 'Martyrdom of a Saint.' Parone died at Rome in the prime of life, in the year 1634.

PAROY, Jacques de, glass painter, was born at Saint Pourcain sur Allier, Auvergne, towards the end of the 16th century. He studied in Rome under Domenichino. He painted the choir windows in St. Méry, Paris; he designed the story of Susanna for another set of windows in the same church, and also the four 'Fathers of the Church.' Paroy died at the end of the 17th century, aged 102.

PAROY, Jean Philippe Guy, a French painter and engraver, was born in Brittany in 1750. In his youth he showed great talent for art, in spite of the opposition of his father. In 1800 he produced his engraving of the 'Modern Antigone,' which had great success. He wrote a history of the Royal Academy of Painting, and other works. He died in 1822.

PARR, Remi, (or Remigius,) an architectural designer and engraver, was born at Rochester in 1723, and in 1737 published a View of London from Westminster Bridge, with other plates of a similar kind. He was, however, chiefly employed by the booksellers in portraits, book-plates, and humorous subjects. He was still living in 1750. Among others, we have the following engraved portraits by him:

Maria Louisa, daughter of Charles II.
John Fisher, Bishop of Rochester.
William Becket, prefixed to his Chirurgical Observations. 1740.

PARRASIO, Angelo, a Sienese painter, who was employed at the court of the Marquis Leonello d'Este, in the middle of the 15th century.

PARRASIO, Michele, a painter of the 16th century, was a pupil of Titian and of Paolo Veronese. He was a man of wealth, and continued through life in intimate correspondence with Titian. There remain by him:

Madrid.	*Escorial.*	The Marys at the Sepulchre.
"	"	Adoration of the Kings.
"	*Museum.*	The Dead Christ adored by Pius V.
Venice.	*Academy.*	Deposition from the Cross.
"	"	Male Portrait.

PARRE, Mathieu, a Dutch painter of the present century, who was at work in Amsterdam from 1811 to 1849. He was a pupil of J. Van der Stok.

PARREU, José, was born at Rusafa, Valencia, in 1694. He was a pupil of D. Vidal, and executed several works for the churches in Valencia. He died in 1766.

PARRHASIUS, the younger contemporary and rival of Zeuxis, was a native of Ephesus, and a disciple of Euenor. He was in the fulness of his reputation about 400 B.C. According to Pliny, he was the first who arrived at perfect symmetry in the proportion of his figures, and Quintilian terms him "the legislator of art," from the canon which he established on this point having been accepted by succeeding artists. He gave to his forms more relief and roundness, more life and motion, than were known before his time. He was also particularly successful in the treatment of the hair, and in the expression of his female figures. This characteristic he carried so far as to impart to his pictures some of the soft and sensuous quality of the Asiatic school, and this not to the female figures only, for Euphranor remarked that the 'Theseus' of Parrhasius had been fed on roses, while his own was fed upon beef. The painter, moreover, was voluptuous in his own habits, and used to add to his signature the epithet, ἁβροδίαιτος, 'the luxurious.' Parrhasius was remarkable, too, for vanity and arrogance. He styled himself the prince of painters, and asserted that he had carried the art to the highest possible perfection. He was always clothed in sumptuous attire, and claimed to be descended from Apollo. He pretended to have painted Hercules from a revelation of his form in a vision; and when defeated by Timanthes in a contest for a picture upon the 'Strife of Ajax and Ulysses,' he declared that Ajax was a second time overcome by an unworthy rival. The story versified by the American poet Willis, of his putting a slave to the rack in order to furnish himself with a model for the expression of intense agony, whether it be founded upon fact or not, is too much in accordance with his nature:

"I'd rack thee though a thousand lives were thine;
What were ten thousand to a fame like mine!"

Notwithstanding these serious personal defects, Parrhasius cannot be denied the glory of having been one of the most accomplished painters of Greece. The well-known story of Pliny in reference to the contest between him and Zeuxis is related in the article upon the latter artist. One of his principal works, representing a 'High Priest of the goddess Cybele,' was afterwards purchased by the Emperor Tiberius, for sixty thousand sesterces. Pliny highly commends two pictures by Parrhasius, one representing a warrior rushing to the combat, the other a soldier taking off his armour. His celebrated picture of 'Theseus' was in that historian's time preserved in the Capitol at Rome; and another representing Meleager, Hercules, and Perseus, in one group, was formerly at Rhodes. Yet another of his most notable productions was his picture of 'The Athenian People,' in which he appears to have caught and expressed all the varying modes and passions of the populace. Some of his subjects were lascivious.

PARRHASIUS (of Antwerp). See Schoonjans

PARRIS, Edmund Thomas, was born in the parish of Marylebone on June 3, 1793, and served an apprenticeship with Ray and Montague, the jewellers, where he learnt enamel-painting and metal-chasing; he studied mechanics in his spare time. In 1816 he was admitted as a student in the schools of the Royal Academy; in this year two of his pictures were hung at the Royal Academy, 'The Butterfly,' and a view of Westminster Abbey, "with old houses as they appeared in 1816." Between 1816 and 1874 eighty-six of his works were exhibited in London, including twenty-six at the Royal Academy; thirty-six at the British Institution; and eighteen at Suffolk Street (Graves, 'Dictionary of Artists'). From 1824 to Nov. 1829 Parris was chiefly engaged in painting Horner's Colosseum, erected near Regent's Park (in 1845 he repainted it); and from 1853 to 1856 he so completely "restored" Sir J. Thornhill's paintings in the cupola of St. Paul's Cathedral as to leave practically nothing of the original work. Between these two undertakings he assisted W. Daniell, R.A., in painting a panorama of Madras, the building of which was also from his design. His exhibits were chiefly fancy subjects, and probably the most popular of these was 'The Bridesmaid' (inspired by Haines Bailey's 'Lay of the Minstrel'), exhibited at the British

Institution in 1830, and of which the engraving by J. Bromley had a great success; the picture, thirty inches by twenty-two inches, was bought by Sir Robert Peel, and at the sale of the Peel heirlooms, May 11, 1900, it realized only eleven guineas. To the three sets of plates from his drawings, 'Flowers of Loveliness,' 'Gems of Beauty,' and 'The Passions' (1836-38), Lady Blessington wrote the accompanying verses, and he illustrated her 'Confessions of an Elderly Gentleman,' 1836, and 'Confessions of an Elderly Lady,' 1838. He had for many years a considerable vogue as a fashionable portrait painter, his sitters including Queen Adelaide; this was lent to the Guelph Exhibition in 1891 by Mr. John Cleland; in 1832 he was appointed historical painter to Queen Adelaide. He made a sketch of Queen Victoria on her visit to Drury Lane in Nov. 1837, and this was engraved by Wagstaffe, who also engraved (in 1842) his picture of the same Queen's coronation; the Queen gave him sittings; the original drawings in pencil and crayon were sold at Sotheby's on July 10, 1899, and several of these are now the property of the present writer. An early picture, 'Christ Blessing Little Children,' is in St. George's Church, Sheffield; his cartoon of 'Joseph of Arimathæa converting the Britons' won a prize of £100 at the Westminster Hall competition in 1843; and he designed a model for a piece of tapestry forty feet long for the Paris Exhibition of 1867, and "was much employed in decorating the mansions of the nobility." A number of his historical costume plates were reproduced in the fourth and fifth volumes of 'The Connoisseur.' Parris was a man of untiring and extraordinary industry, but he is now perhaps best remembered by the many pretty, sentimental plates which he designed for the 'Keepsakes' and 'Annuals' of the earlier years of the 19th century; he was not in any sense a great artist, but he was a conscientious and painstaking workman, and it is a matter of regret that he is not represented in any public Gallery. He died on Nov. 27, 1873. W.R.

PARROCEL, Charles, the son of Joseph Parrocel, was born in Paris in 1688, and was first instructed by his father, who dying when he was only sixteen years of age, he was placed under the tuition of Charles de la Fosse, and on leaving that master, travelled to Italy, where he studied some years in Rome. On his return to France he acquired considerable reputation as a painter of battle-pieces, and though these and his hunting-pieces are inferior to those of his father, they possessed sufficient merit to procure his reception into the Academy at Paris, of which in 1745 he further became professor. He was in the same year appointed to accompany the king to Flanders, to depict his victories. Among his best paintings are those of 'The Turkish Ambassador before and after his audience in the Tuileries,' now at the Gobelins. Parrocel has left thirty-seven etchings, from his own designs, representing horse and foot soldiers, among them six in the style of Salvator Rosa. He died in Paris in 1752.

PARROCEL, Etienne, was the son of Pierre Parrocel. He was born in Paris about the year 1720, and is stated to have been a painter, perhaps also an engraver.

PARROCEL, Barthélemy, a native of Brignolles, father and first instructor of Joseph Parrocel. He was of no repute as an artist, and died about 1660.

PARROCEL, Ignace, the nephew of Joseph Parrocel, was born in Paris in 1668. He was apparently the scholar of his uncle, as he painted similar subjects, battles and huntings, and in a closely similar style. He died in Paris in 1722. A 'Turkish Battle' and a 'Field Encampment' by him are in the Belvedere of Vienna.

PARROCEL, Joseph, an eminent painter of battles, was born at Brignolles, in Provence, in 1648. He was the son of Barthélemy Parrocel, a painter of little note, who, together with his elder son Louis, instructed Joseph in the first elements of the art. Without the help of any other teaching, the latter went to Paris, where he obtained the notice of some distinguished artists, who recommended him to visit Italy. On his arrival at Rome, he found the works of Borgognone in the highest estimation; and he entered the school of that artist. After a residence of some years at Rome, he visited Venice, where he rapidly improved his colour by studying the works of the best Venetian masters. The encouragement he experienced in Venice led him to think of establishing himself there, when one evening he was assailed on the Rialto by several assassins, posted, it was believed, by persons jealous of his success, and it was only by his courage and personal vigour that he escaped. In 1675 he returned to Paris, and immediately met with public favour. He was made a member of the Academy the following year, on which occasion he painted the 'Siege of Maestricht' for his reception picture. He was commissioned by the Marquis de Louvois, to decorate one of the four refectories of the Invalides, with the conquests of Louis XIV., and after this he was employed on some of the works at Versailles and Marly. He became one of the favourite painters of Louis XIV., in whose service he remained until his death, which occurred in Paris in 1704. He painted several historical subjects for the Hôtel de Toulouse, and an admirable picture of 'St. John in the Wilderness,' for the church of Notre Dame de Paris. The Museum of Lyons possesses a 'Horsemen Resting' by him. We have ninety etchings by Parrocel from his own designs: among which are the following:

The Four Parts of the Day; *J. Parrocel inv. et. fec.*
Four Battles; *the same inscription.*
A set of forty-eight prints from the Life of Christ.

PARROCEL, Louis, a painter, the eldest son of Barthélemy Parrocel, was born at Avignon in 1640. He was instructed by his father, and painted chiefly historical pictures.

PARROCEL, Pierre, nephew of Joseph and son of Louis Parrocel, was born at Avignon in 1664, and died in Paris in 1739. He was first instructed by his uncle, and afterwards entered the school of Carlo Maratti at Rome, and in 1730 became a member of the Academy there. His principal work, as a painter, was in the gallery of the Hôtel de Noailles, at St. Germain-en-Laye, where he represented the history of Tobit in thirteen pictures; but the 'Coronation of the Virgin,' in the church of St. Mary at Marseilles, is considered his chef-d'œuvre. He also etched and engraved. His etchings are executed with dexterity and spirit, in a style analogous to that of A. Rivalz; but he was not equally successful with the graver. Of the fourteen etchings left by him, 'The Triumph of Amphitrite' is perhaps the most noteworthy.

PARROCEL, Pierre Ignace, was born at Avignon in 1702, and was at Rome in 1739-40. He was afterwards director of the school of art there.

He etched thirty-six plates, comprising among them a series of Bernini's statues.

PARRODI. See PARODI.

PARROTT, WILLIAM, the son of a farmer at Aveley in Essex, was born in October 1813. Coming to London, he was apprenticed to John Pye the engraver, but soon forsook the burin for the brush. In 1840 he published a series of twelve lithograph views of 'London from the Thames,' and in 1843 his residence in Paris is marked by a similar set of Paris views. During the years 1844 and 1845 he travelled in Italy, and on his return settled in Warren Street, Fitzroy Square, which neighbourhood he never left till his death. In 1851 he visited Germany, and afterwards spent much time in Normandy and Brittany. From 1836 to 1857 he was a regular exhibitor at the Royal Academy, showing twenty-five pictures in all. From 1835 to 1869 he also exhibited twenty-five pictures at Suffolk Street, and nineteen at the British Institution. His work consists mainly of landscapes, but he occasionally produced figure subjects full of life and vivacity, such as 'The Monk preaching in the Colosseum,' 'Catering for the Convent,' &c. One of his best-known works is his caricature portrait of Turner, painted in 1842, and now in the Ruskin Museum. To his last years belong the 'Part of St. Malo' (1864); 'Margate Jetty' (1865); 'Sea View, Isle of Wight' (1866); 'Across the Thames at Henley' (1867); 'The Romantic Fair of Quimperle, Brittany,' and 'Vesuvius in Eruption' (1868). His last exhibit was in 1869, and it may be presumed that he died in that year, or shortly after.

PARRY, CHARLES JAMES, a younger son of D. H. Parry, and a clever amateur artist. He was born in 1824, educated at Manchester, where he was afterwards engaged in commercial pursuits, and died in London in 1894. Two of his sons were also artists.

PARRY, DAVID HENRY, junior, a painter of military subjects, and a writer, son of Charles Parry.

PARRY, DAVID HENRY, a son of Joseph Parry, born in 1793, whose success in the world as a portrait painter caused him to remove to London, where he died in 1826. He painted both in oil and in water-colour, and some notable portrait drawings were executed by him in pastels.

PARRY, JAMES, a son of Joseph Parry, and an engraver. His work is well represented in Corry's 'History of Lancashire,' and he both drew and engraved many views of buildings in that county. He died in 1871.

PARRY, JOSEPH, a Liverpool artist, the son of a master pilot, who was apprenticed to a ship painter, but who speedily proved his capacity for artistic work. He painted a great many pictures dealing with the curious by-streets and quaint buildings of Manchester and Liverpool, and he also had considerable practice as a portrait painter in those towns. He etched a very clever portrait of himself which is exceedingly rare. He died at Manchester in 1826, and two of his sons practised as artists.

PARRY, THOMAS GAMBIER, a well-to-do amateur artist, born in 1816, whose chief title to fame rests upon his discovery of the "spirit fresco" process, which was adopted both by Ford Madox Brown and Lord Leighton in their most notable works. He decorated a church which he built at Highnam, the roof of the nave at Ely Cathedral, and some important portions of Gloucester Cathedral, and Tewkesbury Abbey at his own cost with fresco work, and attained to a very eminent position thereby, being considered the greatest living authority on internal decorative work. He was a great collector of fine old Italian paintings, many of which were described in the 'Burlington Magazine' for July 1903. He died suddenly in 1888.

PARRY, WILLIAM, was born in London in 1742. He was the son of Parry, the celebrated blind performer on the Welsh harp, and received his first instructions in design in Shipley's drawing-school. He afterwards studied from the plaster-casts in the Duke of Richmond's gallery, and became a pupil of Sir Joshua Reynolds; about which time he also entered the academy in St. Martin's Lane. He was considered at that time a very promising artist, and obtained several premiums from the Society of Arts, and in 1766 he became a member of the Incorporated Society of Artists. On leaving Sir Joshua he was favoured with the patronage of Sir Watkin Williams Wynn, by whose liberality he was enabled, in 1770, to visit Italy, where he remained four years, and among other things he painted for his protector a copy of Raphael's 'Transfiguration,' at that time in the church of San Pietro in Montorio. He returned to London in 1775, and in 1776 was chosen an Associate of the Royal Academy; he then exhibited some portraits, as he did again in 1778, 1779, and 1788. Not meeting with the employment he expected, he removed to Wales, and on the death of his wife, in 1788, revisited Rome, where he found sufficient encouragement to induce him, with the help of a small fortune acquired through his wife, to remain several years. His ill state of health obliged him to return to his native country at the commencement of the year 1791; but he only survived his arrival a few days, and died on February 13th. There is a small etching by Parry, prepared as a ticket for a benefit concert on behalf of his father, whom it represents playing on the harp.

PARS, HENRY, an English draughtsman, born in 1734. He was the elder brother of W. Pars, A. R. A., and was brought up as a chaser. His chief claim to remembrance is in connection with the St. Martin's Lane School, of which he was master so long that it became known by his name. He died in 1806.

PARS, WILLIAM, was born in London in 1742, and was educated in the rudiments of art in Shipley's drawing-school. He afterwards frequented the St. Martin's Lane school, and the Duke of Richmond's Gallery. He exhibited at the Society of Arts in 1761, and in 1764 obtained from them the third premium of twenty guineas, for historic painting. Shortly afterwards he went as draughtsman with the expedition sent into Ionia by the Dilettanti Society, with Dr. Chandler and W. Revett as his colleagues. On this expedition he was absent over two years, and some time after his return he was engaged by the second Lord Palmerston, to accompany him in a tour through Switzerland and Italy, to make drawings of the most remarkable views and antiquities. In 1770 he was elected an Associate of the Royal Academy; and in 1774 the Dilettanti Society having determined to send an artist to Rome, for a certain number of years, upon a pension, to complete his studies as a painter, Pars was made choice of, and arrived at Rome in 1775. He continued his studies in Italy until the autumn of the year 1782, when he died of a fever.

He had exhibited at the Royal Academy constantly from its establishment until 1776, producing both small and life-size portraits, as well as drawings and stained views of temples in Asia Minor and Greece. Several of the views he made in Greece have been engraved by Byrne; and some of those in Switzerland and Italy were reproduced in aquatint by Paul Sandby. Woollet also engraved five Swiss views after Pars.

PARSON, WILLIAM, an amateur architectural, landscape, and fruit painter, was born in London in 1736. His father was a builder, and at fourteen he was apprenticed to an architect. He afterwards went on the stage, and became a popular comic actor, but never relinquished his art. He died in 1795.

PARSONS, FRANCIS, an English portrait painter, in the second half of the 18th century. He was taught in the St. Martin's Lane school, and became a member of the Incorporated Society of Artists. In his later years he became a picture-dealer. Works:

Portrait group of Indian Chiefs who visited London in 1763. *Engraved by McArdell.*
Portrait of Miss Davis as 'Madge,' in 'Love in a Village.'
Portrait of Brindley, the Engineer. *Engraved by Dunkarton.*

PARTRIDGE, JOHN, a portrait painter, was born in 1790. He exhibited at the Royal Academy from 1815 to 1846. In 1843 he exhibited portraits of the Queen and Prince Albert, which were engraved and became very popular. Two years later he was appointed portrait painter extraordinary to the Queen. For thirty years he held a good position in the second rank as a portrait painter, exhibiting for the last time in 1846. On two occasions only, in 1830 and 1836, did he send a subject picture to the Academy; these were respectively, 'Titania, Puck, and Bottom,' and 'A Sketching Society, the Critical Moment.' Partridge died November 25, 1872. The National Portrait Gallery possesses a large picture by him of a meeting of the Fine Arts Commission of 1841 at Gwydyr House, Whitehall; and the National Gallery of Ireland a portrait of Sir T. Wyse, K.C.B.

PAS, DE (PASS). See VAN DE PASS.

PASADOS, MIGUEL, a Spanish Dominican monk, born at Valencia in 1711. He painted historical pictures, and died in 1753.

PASAROT. See PASSEROTTI.

PASCAL, ANTOINE, a painter of still-life, and pupil of Redouté. He was at work at Macon in the early years of the present century. His wife followed the same profession.

PASCAL, JOSEPH ANDREAS, a miniature painter of Munich, who flourished in 1729. He painted portraits and other pictures in miniature for the Bavarian court. He died in 1758.

PASCALINI. See PASQUALINI.

PASCH, LORENZ, a painter of Stockholm, was born in 1733. He painted the Swedish king and the members of his house and court, and decorated the royal palace with pictures. He was a professor and rector of the Academy, and inspector of the Gallery. He died in 1805. Works:

Stockholm. *Gallery.* Portrait of the Engineer Daniel Thunberg. [*Pasch pinxit*, 1772.
" Half-length portrait of Gustavus Adolphus IV.

His sister, FRIEDERICA ULRICA PASCH, who was at Stockholm in 1735, and died in 1796, was also a portrait painter and member of the Academy.

PASENA, ROG. DE. See VAN DER WEYDEN.

PASINELLI, LORENZO, was born at Bologna in 1629, and was first a scholar of A. Baroni and Simone Cantarini, but afterwards studied under Flaminio Torre, whose school he left at an early age. He then visited Turin, Mantua, and Rome, and spent some time at Venice, where the style of Paolo Veronese exercised great influence over him. On leaving Venice he returned to Bologna, where he died in 1700. Among his best paintings are: 'Christ's Entry into Jerusalem,' and 'The Return of Christ from Limbus,' in the Certosa of Bologna; 'St. Francis raising a Dead Man to Life,' at San Francesco in the same city; and the 'History of Coriolanus,' in the Palazzo Ranuzzi. We have the following etchings by Pasinelli from his own designs:

St. John preaching in the Wilderness.
The Martyrdom of several Saints.
The Murder of the Innocents; *after Guido Reni.*

PASINI, ALBERTO, an Italian painter, born September 3, 1826, at Busseto (Parma); was a pupil of Ciceri at the Parma Academy; then he studied in Paris under Isabey and Rousseau; travelled in Turkey, Arabia, and Persia, which served to develop and confirm his taste for Oriental subjects, as a painter of which he attained excellence. For a time he worked in Paris, and afterwards at Moncalieri, near Turin. He also painted Venetian scenes, though his Eastern subjects show him at his best. He obtained a third-class medal at the Salon in 1859; a second-class one in 1863; a medal in 1854; a médaille d'honneur in 1878; the Legion of Honour in 1868; being nominated Officer in 1878. He died at Cavoretto, near Turin, December 14, 1899.

PASINI, BONIFAZIO, of Verona, son of Bartolomeo Pasini, born 1489, traceable as a painter at Verona from 1515. In 1523 he became a member of the Confraternity of SS. Siro e Libera, and appears to have held the office of Sacristan to that body until his death in 1540. This painter was formerly designated in the history of Art, Bonifazio I. of Verona, and was regarded as the oldest member of a family of three, the others being styled respectively, Bonifazio Veronese II. and Bonifazio III. Veneziano. The important discoveries of Dr. Gustav Ludwig in the archives of Verona and Venice have, however, proved this to be incorrect. In his exhaustive treatment of the subject ('Jahrbuch d. K. Preussischen Kunstsammlungen,' 1901, Heft II. and III., and 1902, Heft I.) he has shown conclusively that the second Bonifazio of Verona was named "Di Pitati" (see that painter), and was no relation of Bonifazio Pasini, and that a third painter of the name of Bonifazio never existed. No works can be ascribed to Bonifazio Pasini with any certainty. C. J. Ff.

PASQUALI FILIPPO, was a native of Forli, and a scholar of Carlo Cignani. He flourished about the year 1680, and in conjunction with Marc Antonio Franceschini, painted several fresco works at Bologna and Rimini. There are some of his paintings in the portico of the Serviti at Bologna: and Lanzi makes honourable mention of his pictures in the church of San Vittore, at Ravenna.

PASQUALINI, FELICE, a pupil of Sabbatini; some of his works are still extant at Bologna and its neighbourhood.

PASQUALINI, GIOVANNI BATTISTA, (or PASCA-

LINI,) an Italian painter and engraver, was born at Cento, near Bologna, about the year 1600. He frequented for some time the school of Ciro Ferri; but it does not appear that he arrived at great eminence as a painter. We have several etchings by him, principally after Guercino, his countryman, in which he endeavoured, not very successfully, to imitate with the point the masterly pen drawings of that master. The earliest is dated 1619, and the latest 1630. He frequently signed his plates *J. B. Centensis.* We have, among others, the following prints by him:

St. Felix kneeling before the Virgin and Infant; *after L. Carracci,*
St. Diego working a Miracle: *after Ann. Carracci.*
The Death of St. Cecilia; *after Domenichino.*
The Aurora; *after Guido.*

SUBJECTS AFTER GUERCINO.

Christ dictating the Gospel to St. John.
The Resurrection of Lazarus.
Christ giving the Keys to St. Peter.
The Treachery of Judas.
Angels showing Mary Magdalene the Instruments of the Passion.
Christ with the Disciples at Emmaus.
The Incredulity of Thomas.
The Virgin and Infant, with an Angel presenting Fruit.
The Virgin and Infant, to whom St. John presents an Apple.
S. Carlo Borromeo.
St. Felix resuscitating a Dead Child.
Tancred and Erminia.
Tithonus and Aurora.

PASQUALINO. See ROSSI, PASQUALE.

PASQUALINO, an imitator of Bellini and Cima, who lived in the latter part of the 15th century. In the Correr Museum, Venice, there is a 'Virgin and Child, with St. Mary Magdalene,' dated and signed by him in 1496. Nothing is known of his birth or death.

PASQUALOTTO. See OTTINI.

PASQUETTI, FORTUNATO, portrait and historical painter, was a pupil of N. Cassana. In 1741 he was director of the Academy at Venice, and died about 1770.

PASQUIER, JEAN JACQUES, a French engraver, was born in the early part of the 17th century, and was a pupil of Laurent Cars. He has engraved several plates after French painters, and a variety of vignettes and other illustrations for books. We may name the following by him:

Arion upon the Dolphin; *after Boucher.*
Two Pastoral Subjects; *after the same.*
The Graces; *after C. van Loo.*
A set of Twelve Academical Figures; *after Natoire.*

PASS, DE (or PASSÆUS). See VAN DE PASS.

PASSANTE, BARTOLOMMEO, a Neapolitan painter of little note, and a pupil of Spagnoletto.

PASSARI. See PASSERI.

PASSAROTO (or PASSAROTTI). See PASSEROTTI.

PASSAVANT, JOHANN DAVID, a German historical painter, born at Frankfort in 1787. His art studies were carried on under David, Gros, and Overbeck. But he chiefly devoted himself to the literature and criticism of art, publishing works on Raphael (by which he is best known), engraving, art in England, &c. He died in 1861. At Frankfort there is a portrait of the Emperor Henry II. by him, and a picture of St. Hubert. We give the titles and dates of publication of his books:

'Kunstreise durch England und Belgien.' 1833.
'Raphael von Urbino und sein Vater Giovanni Santi.' 1839-57
'Die Christliche Kunst in Spanien.' 1853.
'Le Peintre Graveur.' 1860—1864.

PASSE, DE (PASS). See VAN DE PASS.

PASSERI, ANDREA, was a native of Como, in the Milanese. In the year 1505 he painted in the cathedral of his native city a picture of the Virgin surrounded by the Apostles.

PASSERI, BERNARDINO, (PASSARI, or PASSERO,) an Italian engraver, flourished at Rome about the year 1580. He is doubtfully stated to have been also a painter, and to have adopted the style of Taddeo Zuccaro. Among others we have the following prints by him:

The Holy Family in which the Virgin is attired as a Bohemian.
A set of several plates of the Life of St. Bruno.
Several Madonnas, and other subjects.

PASSERI, GIOVANNI BATTISTA, was born at Rome about the year 1610, and is reported by Lanzi to have been a friend of Domenichino, and a follower of his style. He was employed by Canini, in the Villa Aldobrandini, in 1635, and was president of the Academy of St. Luke, in 1641, when Domenichino died. At the close of his life Passeri entered into holy orders, and in 1675 obtained a benefice in the college of Sta. Maria in Via Lata. He died in 1679. In the church of San Giovanni della Malva, at Rome, is a picture by him of the Crucifixion; but his works are more frequent in private collections than in public edifices. He sometimes painted pictures of dead game, birds, &c., of which there are several in the Palazzo Mattei. In the Academy of St. Luke there is a portrait of Domenichino, painted by him, and placed there at the death of his friend, whose funeral oration Passeri pronounced. Passeri was one of the chief Italian writers on art. His principal work is entitled 'Vite de' Pittori, Scultori, e Architetti, che hanno lavorato in Roma, e che son morti dal 1641 al 1673.' It was published in full for the first time in 1772, in Rome.

PASSERI, GIUSEPPE, the nephew of Giovanni Battista Passeri, was born at Rome in 1654, and, according to Pascoli, was a favourite disciple of Carlo Maratti, of whose style he was one of the most successful followers. His principal works at Rome are his picture of the Conception, in the church of San Tommaso in Parione; and one of the wings to the picture of the Baptism, by Maratti, in the Vatican, in which he has represented St. Peter baptizing the Centurion, which was executed in mosaic, and the original placed in the church of the Conventuali at Urbino. At Pesaro there is one of his best works, representing St. Jerome meditating on the Last Judgment. Passeri died in 1714.

PASSEROTTI, BARTOLOMMEO, (or PASSAROTTI,) was born at Bologna about the year 1520 or 1530. He was first a scholar of Giacomo Baroccio da Vignola, but afterwards he became the disciple and coadjutor of Taddeo Zuccaro, at Rome, where he resided in the early part of his life. For the public buildings here he painted some pictures of which the most esteemed is the Martyrdom of St. Paul, in the church of San Paolo alle Tre Fontane. On his return to Bologna he painted a great number of altar-pieces for the churches, of which the most celebrated are the Adoration of the Magi, in San Pietro; the Annunciation, in San Martino Maggiore; and the Virgin on a throne, surrounded by St. John the Baptist and other Saints, in San Giacomo Maggiore. The last-named was painted

in competition with the Carracci, and excited their admiration. He died at Bologna the 3rd June, 1592. His works are very unequal, as he frequently sacrificed correctness and refinement to his desire of gain and to the indulgence of an uncommon facility of hand. He was the founder of a respectable academy at Bologna, and counted among his disciples, Francesco Vanni, Agostino Carracci, and other distinguished artists. He particularly excelled in portrait painting. Among the personages whom he portrayed were Popes Pius V., Gregory XIII., and Sixtus V., and Cardinal Guastavillani. Bartsch, who speaks highly of his ability as a designer with the pen, and of the freedom and boldness of his work with the burin, mentions the first fifteen of the following etchings:

The Chastity of Joseph; *after Parmigiano.*
The Visitation; *after F. Salviati.*
The Virgin, with the Infant and St. John, marked *P. F.*
A similar subject with the letters *B. P.*
The Virgin sitting on the ground, with the Infant Jesus on her knees; signed *B. Pasarot.*
Jesus Christ holding a banner; *B. Pasarot.* This and the five following are supposed to be part of a suite of thirteen, representing Christ and his Apostles.
St. Peter, with the letters *B. P.*
St. Andrew. *B. Pasarot.*
St. John the Evangelist. *B. Pasarot.*
St. Bartholomew. *B. Pasarot.*
St. Paul, with the letters *B. P.*
Religion, represented by a woman seated in the sun; signed *B.*
Painting, represented by a young Female with Wings; with the letters *B. P.*
A young Woman in Bed. *B. Passaroto*, written backwards, the letter *B.* reversed and joined to the *P.*
A Sacrifice, in which there are eight figures. The letters *B. P.* on the left at bottom.

A Charity, mentioned by *Gori.*
The Marriage of Isaac and Rebecca; *after Perugino;* mentioned by *Rost.*
A Holy Family, doubtful.
St. Peter delivered from Prison by an Angel, marked *B. P.*; mentioned by *Zani.*

PASSEROTTI, Tiburzio, the eldest son and the disciple of Bartolommeo Passerotti, was born at Bologna in 1575. He painted history and portraits, in the style of his father. Of his works in the public edifices at Bologna, the following are the most deserving of notice. In the church of Santa Maria Mascarella, a picture of the 'Assumption;' in Santa Cecilia, 'St. Francis and St. Jerome kneeling before the Virgin;' in Santa Cristina, the 'Annunciation;' and in San Giacomo Maggiore, the 'Martyrdom of St. Catharine,' his best performance. He died at Bologna, in the prime of life, in 1612. Zani calls him an amateur.

PASSEROTTI, Ventura, the fourth son of Bartolommeo Passerotti, was born at Bologna about 1586. He was instructed by his father, and assisted by his brother Tiburzio. He, however, chiefly delighted in making pen drawings. His practice as a professed painter was confined to portraiture, in which he won much success. There is no account of any public work by him. He died in 1630.

PASSIGNANO, Il. See Cresti.

PASSINI, Johann, engraver and painter, was born at Vienna in 1798 or 1799, and studied at the Academy there under Seipp, and afterwards under J. G. Mansfeld. He was a member of the Academy of Vienna, and professor in the Ober Realschule at Gratz. His death occurred at Gratz, on January 14th, 1874. He painted landscapes in oil and aquarelle, but was best known by his engravings, many of which are in Pezzel's 'Sketches of Vienna,' and Lichnowsky's 'Memorials of Old German Architecture.' Besides these we may name the following:

'La Notte'; *after Correggio.*
The Imperial Family; *after Fendi.*
The Two Foscaris; *after Hayez.*
The Crucifixion; *after Tintoretto.*
The Guardian Angel; *after Kadlik.*
Croatian Peasants; *after Klein.*
Returning Home in the Storm; *after Gauermann.*
Charles V.; *after Titian.*
The Repose of the Holy Family; *after Guido Reni.*
Rio Janeiro, two plates; *after Ender.*

PASSINI, Louis, son of the engraver Jean Passini, was born at Vienna in 1832, and educated in the same city. He lived much in Italy, chiefly at Rome and Venice, and his pictures obtained great repute in Germany, where he settled, becoming Professor in the Berlin Academy of Fine Arts. He was awarded a medal at the Salon of 1870, and became Chevalier of the Legion of Honour in 1878. His water-colours are notable for their luminous quality, and he also painted genre pictures and many portraits. His 'Choristers in Church,' a water-colour painted at Rome in 1870, hangs in the National Gallery of Berlin. He died at Venice in November 1903.

PASSOT, Gabriel Aristide, miniature painter, was born at Nevers about 1798. He was taught successively by Madame de Mirbel, Dubufe the elder, and Frédéric Millet. He died in 1875. Among his works we may name the following:

Portrait of Rossini.
" Lamartine.
" Dupin.
" Giulia Grisi.
" Le Duc de Bassano.
" Prince Napoleon.
" Napoleon III. and the Empress Eugénie *after Winterhalter.*
" Napoleon I.
" Queen Hortense; *after Gérard.*
Lady playing the Harp.
Woman bathing.
After the Bath.

PASTI, Matteo, (Pastino, Pasto, De Pastis, or De Pratis,) an Italian artist. He was a native of Verona, and flourished from 1446. He was a wood-engraver, a painter in miniature, a sculptor in bronze and marble, a medallist, and a gem engraver. Neither the year of his birth nor of his death is correctly ascertained. He worked in the above year upon the Breviary of the Marchese Leonardo da Ferrara, and executed a set of prints for a folio volume, entitled 'De Re Militare,' by R. Valturius, which was published at Verona in 1472. In that he signed his work: O M D P V (*Opus Matthæi de Pastis Veronensis*).

PASTILL, J. de, was a French engraver, who appears to have been chiefly employed in copying the prints of other artists. Among other plates we have the 'Murder of the Innocents,' from the engraving by Louis Audran, after Le Brun.

PASTORINI, Benedetto, was an Italian engraver, who resided in London in the latter part of the 18th century, and was one of the governors of the Society of Engravers, founded in 1803. He engraved some plates in imitation of the style of Bartolozzi, and with his assistance. We have, among others, the following by him:

L'Allegro; *Angel. Kauffman pinx. B. Pastorini fec.*
Il Pensieroso; the companion.
A View of London; *from his own design.*
Guntherus and Griselda; *J. F. Rigaud pinx. B. Pastorini fec.*
Griselda returning to her Family; the companion.

PASTORINI, J., a miniature painter, born in 1773. He exhibited at the Royal Academy from 1812 to 1826, and died in London in 1839.

PASTORINO, Giovanni Michele, a glass painter and medallist of Siena, who worked frequently from designs furnished by Pierino del Vaga. In 1549 he painted the 'Last Supper' on glass in the cathedral of Siena. In this art he is said to have been taught by Claude of Marseilles.

PASTURE, Rogier de la. See Van der Weyden.

PATANAZZI, a painter whose "vigorous brush and consummate powers of invention" are extolled in the 'Galleria de' Pittori Urbinati.' He was probably a pupil of Claudio Ridolfi.

PATAROL, Lawrence, engraved some book illustrations, among which was a frontispiece for a book on coins, published at Venice in 1702.

PATAS, Jean Baptiste, a French designer and engraver, was born in Paris in 1744 or 1748, and died in 1817. He engraved some of the plates for the 'Galleries' of Florence and Orleans, the 'Musée Français,' the 'Cabinet Poullain,' and other works of the same class; also several small plates after various French painters, and from his own designs; among which are the following:

The Judgment of Paris; *after Queverdo.*
The dangerous Model; *after the same.*
Henry IV. permitting Provisions to enter Paris whilst he was besieging it; *after Carême.*
An allegorical subject on the Accession of Louis XVI. to the Throne of France; *from his own design.*

PATAVINUS. See Osello.

PATCH, Cozens. At Petworth there is a picture by this artist, in the style and of the same period as Hogarth.

PATCH, Thomas, was an English engraver, who flourished about 1770. In that year he engraved a set of twenty-six plates, from the frescoes in the Brancacci Chapel; a series of caricatures and two landscapes after Poussin were published in 1768-70. He worked also after Giotto, Frà Bartolommeo, and other old Italian masters. He practised landscape and figure painting to some slight extent, and two pictures by him are at Hampton Court, a 'View of the Arno, Florence, by Day,' and a view of the same place by Night. Patch went to Italy with Sir Joshua Reynolds, and probably died there after 1772.

PATEL, the name of two French landscape painters, father and son, who flourished in the 17th century. But little is known of them. Beyond the fact that some of the earlier pictures which are assigned to the father are signed 'P. Patel,' and that some later works assigned to the son bear a monogram before the surname, composed apparently of the letters A. P. T., their Christian names are unknown.

The elder painter, who is generally known as 'Patel le père,' appears to have been born in Picardy, shortly before the year 1620. It is surmised that he, like many of the French artists of his time, owed his training to Vouet, and that he completed his art education by a visit to Italy. The latter surmise is founded on the fact that several of his works are evidently inspired by scenes in the neighbourhood of Rome. It is also stated that he painted the landscape backgrounds in some of Le Sueur's pictures. With greater certainty he is included amongst the illustrious band of painters who in 1649 were engaged on the decorations of the mansion of the President Lambert de Thorigny on the Island of Notre Dame in Paris. His brush was also employed in decorating the apartments of Anne of Austria in the Louvre. He was received into the Guild of Master Painters in 1635, and became a director in 1650. In the following year he was one of the elders who signed the agreement amalgamating the Guild with the newly-founded Academy. His death occurred in Paris on the 5th August, 1676. The elder Patel ranks amongst the most able imitators of Claude Lorrain, whose aërial effects he imitates with considerable success. Like his model he delights in the ruins of ancient architecture, which form a prominent feature in his compositions. Not many pictures have survived under his name. This is due to two causes. First, that he probably executed but few easel works, owing to his having been much employed on decorations. Second, that many of his pictures have doubtless been passed off under the greater name of Claude.

Concerning the younger painter, 'Patel le fils,' even less is known than concerning his father, with whom he is often confounded. He appears to have been born shortly before the middle of the 17th century, as it is expressly stated that he assisted his parent in the decoration of the apartments of Anne of Austria. He is also said to have painted twelve pictures representing the months, for the church of St. Louis-la-Culture, in Paris, four of which are now in the Louvre. His career was prolonged to the beginning of the 18th century, as there are two pictures at Marseilles bearing his monogram, which are dated 1705. He was killed in a duel: hence he is by some writers called 'Patel *le tué*,' which cognomen is sometimes wrongly applied to his father. Two etchings by him are known, described by Dumesnil as 'Architectural Ruins' and 'View of a Forest.' His art is not equal to that of his father, whose style he followed slavishly.

The following is a list of pictures by the two Patels. It is frequently doubtful whether a work should be ascribed to the father or to the son. In the cases in which some degree of certainty exists, * is placed against the pictures of the elder, and † against those of the younger painter.

Aix.	*Museum.*	The Finding of Moses. †
Avignon.	„	Landscape.
Basle	„	Landscapes (2).
Besançon.	„	Landscape.
Caen.	„	Landscape.
Cherbourg.	„	Two Landscapes.
Marseilles.	„	Landscape: Morning (1705). †
„	„	Landscape: Sunset (1705). †
Montpellier.	„	Cephalus and Procris.
Nantes.	„	Stag-hunt.
„	„	Landscape.
Orleans.	„	Two Landscapes.
Paris.	*Louvre.*	Jochabed exposing Moses (1660). *
„	„	Moses burying the Egyptian (1660). *
„	„	Two Landscapes. *
„	„	January, Snow scene (1699). †
„	„	April (1699). †
„	„	August, arvest (1699). †
„	„	September, Harvest (1699). †
„	„	Landscape, Harvest (170...). †

Petersburg.	*Hermitage.*	Christ and the Centurion.*
,,	,,	Two Landscapes.†
Rennes.	*Museum.*	Ruins by the Sea.
,,	,,	Two Landscapes.
Valenciennes.	*Museum.*	Landscape with Water-mill.
,,	,,	Landscape with Castle.
Vienna.	*Archduke Albrecht's Gallery.*	Landscape.

A BENOÎT NICOLAS PATEL, a painter of the 18th century, was of the same family, but very little is known about him.

PATENIER. See PATINIR.

PATER, JEAN BAPTISTE JOSEPH, a French painter of *fêtes galantes*, was born at Valenciennes on the 29th December, 1695. He early showed artistic predilections, and his father, a wood-carver, having grounded him in the first principles of art, took him, while still young, to continue his studies in Paris. There he became a pupil of his fellow-townsman Watteau, but the irritable temperament of the master caused a separation. When, however, Watteau felt his end approaching in 1721, he sent for Pater to come to him at Nogent-sur-Marne. For a short time the pupil painted daily under the eye of the master, receiving his latest inspiration. This instruction thoroughly imbued him with the spirit of the chief of his school, and he ever gratefully acknowledged his obligation. In 1728 he was received into the Academy as a member of the new class of "peintres de sujets modernes." There are but few incidents to record in the short career of Pater. He did not cultivate friendships, and rarely went out of his studio. His time was entirely devoted to art: the whole day was occupied in painting, and the evening brought no relaxation to his labours. This feverish industry was caused by an ever-haunting fear of poverty, which led him to stint himself to provide for his latter days. His health at length gave way under such a strain, and he died in Paris on the 25th July, 1736, before he could enjoy the provision which he had laid up. Pater was a good colourist, but his drawing is without the precision of Watteau, and his touch is wanting in delicacy. He followed Watteau not only in choice of subject, but also in composition. The following are some of his more accessible works:

Angers.	*Museum.*	Women Bathing.
,,	,,	Bal Champêtre.
Berlin.	*Alter Schloss.*	Fête à la Champagne.
,,	,,	Les Pêcheurs.
,,	,,	Le Jeu de Colin-Maillard.
,,	*Neues Palais.*	Fête Champêtre.
,,	,,	Les Comédiens Italiens.
,,	,,	Les Baigneuses.
,,	,,	Un Paysage.
,,	,,	Danse en plein air.
,,	,,	The Suite (14), 'Le Roman Comique de Scarron.'
Brunswick.	*Grand Ducal Museum.*	Conversation musicale in Guitariste.
Cassel.		The Guitariste.
,,		Fête Champêtre.
Dresden.		Royal Cortège au Parc (1745).
,,		Danse dans la Forêt (1753).
Edinburgh.	*Nat. Gal.*	Women Bathing.
Fontainebleau.	*Palace.*	Chinese Hunting Scene.
Glasgow.	*Corporation Gallery.*	Picnic.
		Fête Champêtre.
London.	*Victoria and Albert Museum.*	Fête Champêtre.
,,	*Wallace Coll.*	Fête Galante.
,,	,,	Le Bal.
,,	,,	Les Baigneuses.
,,	,,	Fête dans un Parc.
,,	,,	Le Bain.
London.	*Wallace Coll.*	Le Boudoir.
,,	,,	Détachement faisant halte.
,,	,,	Conversation Galante (three compositions).
,,	,,	Le Jeu de Colin-Maillard.
,,	,,	La Danse.
,,	,,	L'Escarpolette.
,,	,,	Fête Champêtre.
Nantes.	*Museum.*	Plaisirs pastorals.
,,	,,	Réunion dans un Jardin.
Paris.	*Louvre.*	Fête Champêtre (1728).
,,	*Louvre, Coll. la Caze.*	Réunion des Comédiens Italiens.
,,	,,	La Toilette.
,,	,,	Conversation dans un Parc.
,,	,,	La Baigneuse.
Potsdam.	*Schloss Sans-Souci.*	Soldats en marche.
		Soldats devant un Auberge.
,,	,,	Bain dans la Maison.
,,	,,	L'Amour en plein air.
,,	,,	Le Sultan (two compositions).
,,	,,	La Gaieté Villageoise.
,,	,,	Danse à la Campagne.
,,	,,	Concert en plein air.
,,	,,	La Bohémienne Diseuse de bonne Aventure.
,,	,,	Réunion de Musiciens.
,,	,,	Réunion en plein air.
,,	*Stadt Schloss.*	Le Jeu de Colin-Maillard.
Stockholm.	*Nat. Gal.*	Young Girls Bathing.
Valenciennes.	*Museum.*	Portrait of the Painter's Sister.
,,	,,	The Nest of Turtle-Doves.
,,	,,	La Soirée.
Versailles.	*Grand Trianon.*	The Bath.
		Fishing.

PATICINA. See ADLER, PHILIP.

PATIGNY, JEAN, a French engraver, flourished from 1650 to about 1670. He executed a few plates, in which he appears to have imitated the style of Agostino Carracci, but with little success. A print of the 'Virgin and Infant Christ, with St. John,' after Annibale Carracci, may be named.

PATIN, JACQUES, was painter in ordinary to Henry III. of France, and to his Queen, Louise de Lorrain. He was employed by the Queen to paint the scenes for a masque, or ballet, given by her on the marriage of her sister Marguerite de Vaudemont with the Duke de Joyeuse, in 1581, on which occasion the king's valet-de-chambre, Baltazarini Beaujoyeux, prepared the book. This book is illustrated with twenty-seven etchings by Patin.

PATINIR, JOACHIM D., (or PATINIER,) was born either at Dinant or at Bouvignes, on the opposite bank of the Meuse, about 1490. He became a member of the Antwerp Guild of Painters in 1515. He contracted a first marriage with Françoise Buyst, and a second, in 1521, with Jeanne Noyts. At this second marriage Albrecht Dürer was present; he saw Patinir's work with admiration, and he drew his portrait. Patinir must have died before the 5th October, 1524, because on that date his widow and children sold the house he had bought on the 30th March, 1519. Patinir left a son, HERRI PATINIR, who also devoted himself to painting, but with slight success. Patinir has been called the inventor of landscape painting so far as the North is concerned, but that is an exaggeration. It would be truer to say that he was the first Fleming to make his landscapes distinctly more important than the figures with which they are peopled. His style may be placed between those of Gerard David and of Jerom Bosch. His pictures are not numerous, but most of the important galleries have good examples to show. Among these we may name:

[*Jones' Bequest, South Kensington*

FÊTE CHAMPÊTRE

[*Collection of K. H. Brechin, Esq.*

DAWN—LUTHER AT ERFURT

Woodbury Co. photo] [*Collection of John Polson, Esq.*

THE FAIRY RAID

Antwerp.	*Museum.*	The Flight into Egypt (*signed* Opvs. Joachim. D. Patinir, *in a cartouch*). (*This same gallery possesses two pictures on which Patinir is said to have collaborated with Bernard van Orley.*)
Berlin.	*Museum.*	A 'Riposo.'
"	"	Conversion of St. Hubert (*formerly ascribed to Herri de Bles*).
Brussels.	*R. Museum.*	A 'Mater Dolorosa' (*the landscape by Patinir; the figures perhaps by another hand*).
Darmstadt.	*Museum.*	Virgin and Child in a landscape (*formerly ascribed to Mostaert and to Herri de Bles*).
Glasgow.	*Corp. Gall.*	Virgin and Child in a landscape, with rich architecture.
Haarlem.	*Museum.*	History of Tobias.
Lille.	"	St. John the Baptist preaching.
London.	*Nat. Gall.*	The Crucifixion.
"	"	St. Christopher carrying Christ.
"	"	St. John on the Island of Patmos.
"	"	The Visit of the Virgin to St. Elizabeth.
"	"	The Flight into Egypt.
"	"	A Nun (?).
Madrid.	*Museum.*	A 'Riposo' (*three versions*).
"	"	Landscape with St. Jerome.
"	"	The Temptation of St. Anthony (*a masterpiece*).
"	"	Paradise and Hell.
"	"	St. Francis of Assisi and another monk of the order in the Desert (? van Eyck).
Munich.	*Gallery.*	Christ on the Cross (*with a forged inscription*).
Vienna.	*Gallery.*	The Baptism of Christ.
"	"	Landscape with the Martyrdom of St. Catherine
"	"	The Flight into Egypt (*two versions*).
"	"	St. Jerome.
"	"	The Battle of Pavia. (*As the battle was fought the year after Patinir died, according to the dates we have given, the picture must either be wrongly named or cannot be his work.*)
"	*Liechtenstein Col.*	Christ on the Cross.
"	"	St. Jerome in a landscape, with his Lion (*with the forged signature* Kvinten Masys 1513).

PATON, (or Patton,) David, a Scottish portrait and miniature painter, who worked with some success about the middle of the 17th century. A portrait of General Thomas Dalzell, still in the possession of the Dalzell family, is ascribed to him.

PATON, Sir Joseph Noel. This venerable artist was born at Dunfermline in 1821, and was one of the oldest survivors of what may be called the pre-pre-Raphaelite epoch in art. Paton was apprenticed to his father's craft as a pattern designer, but soon relinquished that branch of the profession and went to study first at the Edinburgh Academy, and then at the Royal Academy schools, London. In 1844 he contributed to the Edinburgh Exhibition his first work, entitled 'Ruth Gleaning.' In 1845 he obtained one of the three premiums of 200*l.* for a cartoon called 'The Spirit of Religion' for Westminster Hall. Armitage and Sir John Tenniel won the other two. At a further competition in 1847 he won the larger prize, 300*l.*, with pictures of 'Christ bearing the Cross' and 'The Reconciliation of Oberon and Titania.' 'The Quarrel of Oberon and Titania,' by him, was bought for 700*l.* by the Scottish Academy in 1847, and is now with its sequel in the Public Gallery at Edinburgh. In 1847 he was made an Associate of the Scottish Academy. In 1856 the fuller honours of that society fell to him. Ten years later he was appointed Her Majesty's Limner for Scotland, and accepted knighthood at Windsor. In 1878 the University of Edinburgh made him an LL.D. His paintings were of a very sentimental and religious character, but attained to extraordinary popularity. Many of them were engraved, and the reproductions commanded a large and important sale, especially amongst Nonconformists. Queen Victoria purchased several of Paton's works, and the patronage and approval of Her Majesty assisted very largely in making the artist well known. Some of his most important paintings were: 'Home from the Crimea,' 'The Good Shepherd,' 'Thomas the Rhymer and the Queen of Fairyland,' 'Dante meditating the Episode of Francesca' (1852), 'The Dead Lady,' 'The Pursuit of Pleasure' (1855), 'Home' (1856), 'In Memoriam' (1858), 'Dawn,' 'Luther at Erfurt,' 'The Dowie Dens of Yarrow,' illustrated in six pictures (1860), 'Mors Janua Vitæ,' 'Faith and Reason,' 'Caliban listening to the Music,' 'Nickes the Soulless,' 'The Bluidy Tryste,' 'Oskold and the Elle Maids' (1874), 'The Entombment,' 'Gethsemane,' 'The Man of Sorrows,' 'Thy Will be done!' 'In Die Malo,' 'Ezekiel's Vision' (1893), 'Puck,' 'By Still Waters,' 'Queen Margaret reading the Gospel,' 'Satan watching the Sleep of Christ,' and 'The Spirit of Twilight.' His paintings were elaborate and full of detail, but distinguished by a hardness of texture and an over-strained pathos and sentiment in their subject. With a certain class of religious thought they were the only pictures which appealed strongly, and in Presbyterian circles their vogue was immense. Sir Noel was a most courteous, kind-hearted, and sympathetic man, distinguished by a considerable amount of religious fervour. He was an ardent collector of armour, books and medals, an archæologist of no mean attainments, and a scholar of polished and refined manner. He published two volumes of verses, and wrote several archæological papers. He died at Edinburgh in 1902, aged 81.

PATON, Richard, an English painter of marines and combats by sea, was born in London in 1717. He was found in the streets as a poor boy by Admiral Knowles, and by him sent to sea. He exhibited largely at the Royal Academy from 1776 to 1780. He held an appointment in the Excise for a great part of his life. He died in London in 1791. His works were very popular, as he painted most of the great sea-fights that occurred during his time. Many of them have been engraved by Woollet, Fittler, Lerpeniere, and Canot. Among his paintings we may name:

Engagement of the Monmouth and Foudroyant by Moonlight (*etched by himself*). 1758.
Attack upon Gibraltar. 1782.
The Lord Mayor's Show by Water (*Guildhall; figures by Wheatley*).
Four pictures of Dockyards, at Hampton Court.

We have also a few etchings by him. Among others, the following:

The Victory gained by the English over the French 21st September, 1757.
The Engagement of the Monmouth and Foudroyant (as above).
The Engagement between the Buckingham and the Florissant, supported by two Frigates, 3rd Nov. 1758.

PATON, WALLER HUGH, the brother of Sir Noel Paton, was born at Dunfermline in 1828. For a few years he assisted his father in his work of pattern designing, but in 1848 he resolved to become a landscape painter, and got lessons from John A. Houston, R.S.A. His first exhibited picture was a water-colour, 'Antique Room, Wooers' Alley, by firelight.' He had a landscape, 'Glen Massen,' in the Royal Scottish Academy Exhibition of 1851, and afterwards was a regular exhibitor. His pictures became popular, and in 1857 he was elected Associate of the Royal Scottish Academy, becoming an Academician in 1868. In 1858 he collaborated with his brother Sir Noel in illustrating Aytoun's 'Lays of the Scottish Cavaliers' (published five years later). He settled at Edinburgh in 1859, occasionally going abroad, and to tours made in 1861 and 1868 drawings of French, Swiss, German and Italian scenery are due. In 1862 he first exhibited at the Royal Academy of London, and in that year received a royal commission for a drawing of Holyrood. For the last ten years of his life he had poor health, and in 1895 he died. He was a Fellow of the Society of Antiquaries of Scotland, an honorary member of the Liverpool Society of Water-Colour Painters, and a member of the Scottish Water-Colour Society. He was an industrious painter, both in oil and water-colour, the Highlands of Perthshire and Aberdeenshire, Arran, Wales and the Lake country furnishing the subjects of most of his landscapes. 'The Mouth of the Wild Waters, Inveruglas,' won the warm commendation of Mr. Ruskin, and all were characterized by the loving accuracy with which he rendered natural detail. His diploma picture, 'Lamlash Bay, Isle of Arran,' hangs in the Scottish National Gallery. At one time he made a careful study of Turner's water-colours at South Kensington. He kept a careful catalogue, with dates and miniature sketches, of all his important pictures. He is said to have been the first Scottish artist who painted a picture entirely out of doors, and his landscapes, with their carefully-finished detail, were for long exceedingly popular and widely known in chromo-lithographic reproductions. He specially loved to depict the glowing colours of sunset, purple hills and saffron sky, and repeated the theme so often as to become mannered and monotonous.

PATOUR, JEAN AUGUSTIN, a French engraver, was born in Paris about the year 1730, and flourished till 1784. He was a pupil of Halle and Flipart, and has engraved several plates in a neat style, among which are the following :

The Little Lyar ; *after Albrecht Dürer.*
Le doux Sommeil ; *after Hallé.*
Le doux Repos ; *after the same.*
Hercules and Omphale ; *after the same.*
Two Views of La Rochelle ; *after Lallemand.*

PATROIS, ISIDORE, French painter ; born in 1815 at Noyers (dep. Yonne) ; became a pupil of L'Enfant and of Monvoisin. At first he chose to paint scenes of Russian national life, then he dealt with historical subjects, and finally genre. The Luxembourg possesses his 'Procession des Saintes images aux environs de St. Petersbourg,' and the Dijon Museum has his 'François I. et Rosso.' He occasionally used water-colour most effectively. In 1861 he obtained a third-class medal, and a *rappel* in 1863, another medal in 1864, and the Legion of Honour in 1872. He died in Paris in 1886.

PATTE, PIERRE, a French architect and engraver, was born in Paris in 1723. He is stated by Basan to have engraved several plates of architectural ornaments. He also engraved some of the plates for Blondel's 'Architecture Française ;' 'Perspective Views,' after Piranesi ; and the 'Temple of Venus,' after Claude. He died in 1812, at Mantes.

PATTEN, GEORGE, an English portrait and historical painter, born in 1801. His first instruction in art was received from his father, a miniature painter. In 1816, he entered the schools of the Academy, where he first exhibited in 1819. Up to 1830, he practised miniature painting, after which he devoted himself to oil portraiture. He made a tour in Italy in 1837, to study its art treasures, and in the same year was elected an Associate of the Academy. The Prince Consort, whose portrait he painted in Germany in 1840, appointed him his portrait painter, and he obtained a large practice in presentation portraits. His art, however, did not fulfil its early promise, and he never reached the front rank. In the latter part of his life he lived at Ross, Herefordshire. He died in London in 1865.

PATTON. See PATON.

PATZIG, OTTO, German painter ; born near Würzburg in 1822, and studied at the Dresden Academy under E. Bendemann. For a time he worked at Würzburg, where he held a post as Professor ; he painted portraits and historical subjects in which prominence was given to costume-details. He died at Klingenberg-am-Main in 1885.

PAU DE SAINT MARTIN, ALEXANDRE, a French landscape painter, born at Mortagne in the second half of the 18th century. He studied under Le Prince and Vernet, and exhibited (chiefly views in Normandy) at the *Salon* from 1791 to 1838.

PAU DE SAINT MARTIN, PIERRE ALEXANDRE, a French landscape painter and son of the above, was born in Paris towards the close of the 18th century. He studied under his father, and exhibited at the *Salon* from 1810 to 1834. His 'Entrance of the Elysée' was awarded a gold medal in 1824.

PAUDITZ, CHRISTOPH, (PAUDISS, PUDISS, PAUDIES, &c.,) was born in Lower Saxony about the year 1582. After receiving some instruction in design from an obscure German painter, he visited Amsterdam, where he entered the school of Rembrandt. On his return to Germany he was taken under the protection of Albert Sigismund, Duke of Bavaria, in whose employment he remained several years. He was also favoured with the patronage of the Duke of Ratisbon, and distinguished himself as a painter of history and portraits. Sandrart reports that his death was hastened by his failure in a contest he had accepted with a contemporary artist, who had challenged him to paint a picture in competition. Although the production of Pauditz was greatly superior to that of his rival, the decision was against him, and he did not long survive it. This occurred at Freising in 1666. Among his best works may be mentioned :

Augsburg.	*Gallery.*	Diogenes and the Drunken Old Woman.
Dresden.	*Gallery.*	Lady Conversing with a Gentleman engaged in writing.
Freising.	*Cathedral.*	Christ clearing the Temple.
Munich.	*Pinakothek.*	Wolf Tearing a Lamb.
Nuremberg.	*Landau Brotherhood.*	A Male Portrait.

Vienna.	*Gallery.*	St. Jerome.
„	*Gsell Coll.*	Still-life subject.

PAUELSEN, Erik, painter and engraver, was born at Bygom, near Viborg, in 1749, and studied in the Copenhagen Academy, where in 1777 he won the large gold medal with a 'Judgment of Solomon.' In 1780-83 he visited France and Italy, and after his return was received into the Academy with an 'Allegory of the Union of the three Northern Kingdoms' (1784). After this he travelled in Norway, and painted views, some of which were preserved at Frederiksborg Castle. His death occurred at Copenhagen in 1790, by his throwing himself from a window in a fit of melancholy. He painted a few good portraits, some of which he engraved, together with a few vignettes; he also etched 'Canute's Reproof to his Courtiers.' The following historical pictures were executed by him in grisaille:

Murder of Canute the Holy in St. Alban's Church (*St. Knud's Church, Odense*).
The Priest Madsen bringing news of the Enemy to Rantzau (*engraved by J. G. Preisler*).
Anne Colbjörnsen in the Parsonage Court of Norderhoug (*engraved by M. Haas*).
Rolf Krage (*engraved by the same*).

The Royal Gallery of Copenhagen possesses two genre pictures by Pauelsen.

PAUL, Andriaan, (or De Paulis,) a Dutch or Flemish engraver, flourished about the year 1640. He engraved several plates, among which are the following:

Peter denying Christ; *after Gerard Segers.*
Titian and his Mistress; *after the etching by Van Dyck.*
The Tooth-drawer; *after Theodor Roelants.*

PAUL, J. S., an English mezzotint engraver, flourished about the year 1760, and has left a few portraits, among them that of Mrs. Barry, the actress, after Kettle; and Lady Georgiana Spenser and her daughter, after Reynolds. He also engraved a 'Conversation' piece after Jan Steen. His plates show much ability.

PAUL, Robert, was probably a native of Scotland. He resided at Glasgow in the latter part of the last century, and studied in the Academy there. He engraved some views of that city, and one representing the Cathedral is dated 1762.

PAULI, (or Paul,) Andreas, also called De Paulis, a Dutch engraver, was born about 1598. No details of his life are known. The following plates by him have much in common with those of Johann Anton Pauli:

Portrait of the physician N. Bulius.
Titian and his Mistress; *copied on a reduced scale from Van Dyck's plate.*
The Denial of Peter; *after G. Zeghers.*
Virgin and Child; *after Rubens.*
Bacchus and Ceres; *after Sprangher.*
The Entry of Maria de' Medici into the towns of Mons, Brussels, and Antwerp, in 1631; *three plates.*
A set of Fifty Plates of Emblems.

PAULINI, Berto di Giovanni, (or Paolini,) an obscure painter of Citta della Pieve, who flourished early in the 16th century.

PAULINI, Giacomo, (or Paolini,) was an Italian engraver, a native of Naples, who flourished about 1600, and apparently resided at Venice. We have a few prints by him, among which are the following:

St. Peter; probably from his own design.
A View of the Ponte di Rialto, Venice.
An Alphabet.

PAULINI, Pietro. See Paolini.

PAULSEN, Fritz, German painter; born May 31, 1838, at Schwerin; became a pupil of the Düsseldorf Academy, and subsequently studied at Munich under Piloty, and, later, in Paris. Settled in Berlin, where his portraits were much appreciated. His works in genre include 'Bauerfänger' (1874), 'Der Augenblick zur Rache' (1867), in the Schwerin Gallery, and 'Bericht von Ball' (1886). He died at Berlin, February 22, 1898.

PAULUTY, Zacharie, portrait painter, was born at Amsterdam in 1600, and died in 1657.

PAULUS, Jacobus. This name is found on part of an altar-piece in the Santa Croce chapel of San Giacomo, Bologna. It is of no great merit.

PAULUZZI, Stefano, a Venetian painter who enjoyed some repute about the middle of the 17th century. Lanzi says his pictures had greatly deteriorated in his time owing to the badness of his grounds.

PAULY, Nicolas, a miniature painter, was born at Antwerp in 1660, and died at Brussels in 1748. Very little is known of his life.

PAULYN, Horatius, is introduced by M. Descamps among the artists born about the year 1643. He was a native of Amsterdam, but it is not said under whom he studied. According to Balkema he died in 1686. Some of his pictures are in the manner of Rembrandt. He excelled in painting conversations and 'gallant' subjects, but too often outraged decorum. He affected piety and exhibited all the outward signs of devotion, while he painted subjects which caused libertines to blush. At one time he set out for the Holy Land with a number of companions, but they broke up *en route.* In the Uffizi, Florence, there is a picture by him, 'The Miser.'

PAULYN, Izaak, called by Lord Orford, Paling, was born at Amsterdam about the year 1630, and was a pupil of Abraham van den Temple. He was an eminent portrait painter, and in that capacity he visited England in the reign of Charles II., and there resided many years. In 1682 he returned to Holland, and established himself at the Hague, where he met with great encouragement, and where he died. He also painted conversation pieces in the style of his master.

PAUPELIER, Pierre, a French miniature painter, was born at Troyes in 1621. He became a member of the Academy in Paris in 1664, and died in 1665 (?).

PAUQUET, Jean Louis Charles, engraver, was born in Paris in 1759. He was instructed by Gauchet, and engraved after Van Dyck, Le Sueur, Teniers, Barbier, Moreau, and others. He died about 1820.

PAUSIAS, one of the ancient Greek painters, was a native of Sicyon, and was first instructed in the art by his father, Brietes, but afterwards became a disciple of Pamphilus. He was the first artist of antiquity who painted ceilings. He also painted small pictures, and was particularly successful in the representation of children. Some of his rival artists pretended that he made use of those subjects as best suited to the slow and laboured style of his execution. To contradict the calumny, and to prove that he was capable of more spirited exertions, he finished in one day a large picture representing the infant Hercules, which picture obtained from this circumstance the title of ἡμερήσιος, "the day's work." In his youth he became enamoured of Glycera, the beautiful garland-maker; and one of his most admired works was a portrait of his

mistress holding a garland. A copy of this picture was purchased at Athens, by Lucius Lucullus, for two talents. Pausias also excelled in painting animals.

PAUSON, another Greek painter, lived at about the same time as Polygnotus and Micon. He is mentioned by Aristotle. "Polygnotus," says that philosopher, "drew men more perfect than they were, Pauson worse than they were, and Dionysius such as they were." Whence we may infer that Polygnotus improved upon ordinary nature, that Pauson degraded her by a selection of her more vulgar forms, and that Dionysius contented himself with representing her as she usually appears.

PAUTRE. See LE PAULTRE.

PAUWELS, WILHELM FERDINAND, Belgian painter; born April 13, 1830, at Eckeren, near Antwerp; at first he studied with Wappers and Dujardin at the Antwerp Academy; a subsequent residence in Italy served to develop his powers. From 1862 to 1872 he was a professor at the Weimar School of Art, and this post he held at the Dresden Academy from 1876 onwards, becoming eventually Hofrath. His canvas, 'Graf Philipp von Elsass,' is in the Dresden Gallery. 'Die witwe Jakobs van Artevelde' is in the Brussels Museum. Other pictures of his are at Munich, Leipzig, Eisenach, and Washington. He obtained gold medals in 1857, 1864, and 1868, and the Leopold Order in 1861. He died at Brussels in 1898.

PAVESE, EL. See SACCHI, FRANCESCO.

PAVIA, GIACOMO, was born at Bologna the 18th February 1655, and is said to have been a scholar of Antonio Crespi. He painted historical subjects, and was employed in several works for the churches in his native city; the most esteemed being his picture of 'St. Anne teaching the Virgin to read,' in San Silvestro; and the 'Nativity' in San Giuseppe. Lanzi states that he visited Spain. He died in 1750.

PAVIA, GIOVANNI DA. Lanzi ascribes several pictures in the churches at Pavia to an artist of this name. He was a pupil of Lorenzo Costa.

PAVIA, LORENZO DA. There is a picture in the church at Savona signed *Laurentius Papiensis.* Its apparent date is about 1550.

PAVON, IGNATIUS, was a scholar of Raphael Morghen. He imitated the manner and copied several of the fine engravings of his master. The dates of his birth and death are not known. The following are his principal works:

Mater Amabilis; *after Sassoferrato.*
The Virgin and Infant Christ, with St. John, in a landscape; *after Raphael;* but copied from the engraving by *R. Morghen.*
La Madonna del Trono; *after Raphael.*
La Madonna di Foligno; *after the same.*
La Vierge à l'Oiseau; *after the same;* copied after *R. Morghen.*
The Transfiguration; *after the same;* copied after *R. Morghen.*
The Communion of St. Jerome; *after Domenichino.*
St. John Writing; *after the same.*
The Magdalene; *after Schidone.*
Leda; *after Correggio:* and several others *after Carracci, N. Poussin, &c.*

PAVONA, FRANCESCO, a painter, was born at Udine in 1682. He was instructed by A. Carnio and G. dal Sole, and painted portraits and historical subjects. He travelled through Italy, Germany, Spain, and Portugal, painting for the different courts, but settling eventually at Bologna. He died at Venice in 1773 or 1777.

PAXINO. See NOVA, PECINO DE.

PAXTON, JOHN, a Scotch portrait and historical painter, born in the first half of the 18th century. He was taught at Foulis's Academy, Glasgow, and coming to London, became in 1766 a member of the Incorporated Society of Artists, where he exhibited as well as at the Royal Academy. He spent some time at Rome, and finally went to India, dying at Bombay in 1780.

PAY, JAN VAN, (or PEY,) a painter of history and portraits, was born at Reidlingen in 1589. He was painter to the Elector of Bavaria, and portraits by him are to be found in Munich and the neighbourhood. He died in 1660 (?).

PAYE, MISS, an English miniature painter, who was probably the daughter of R. M. Paye. She exhibited at the Academy from 1798 to 1807, and appears to have had a fair practice. Among other people, Mrs. Siddons sat to her.

PAYE, RICHARD MORTON, an English subject painter, born at Botley, Kent, about the middle of the 18th century. He was brought up as a chaser, but his art tastes induced him to become a painter, and he produced some works which rapidly brought him into repute. For some time he was on terms of intimacy with 'Peter Pindar,' but the connection did not last long, and ended in a quarrel. Paye was an unfortunate genius. Two pictures of his are said to have been sold respectively as works of Velasquez and of Wright of Derby. But his work did not find a market, and he suffered much from ill-health. Poverty overtook him, and he sunk into obscurity. He is believed to have died in 1821. Many of Paye's pictures were engraved by J. Young, who was a friend of his; Valentine Green engraved his 'Child of Sorrow,' and three others, while he himself engraved 'Puss in Durance,' and 'No Dance, No Supper.'

PAYEN, ANTOINE A. J., a Flemish landscape painter, born at Tournai towards the close of the 18th century. He resided for a long time in the East Indies. He obtained the prize for landscape in 1815 at Brussels. Amongst his pictures are:

Brussels.	*Museum.*	Landscape: moonlight.
Haarlem.	*Museum.*	Views in Java.

PAYNE, JOHN, an English engraver, was born about the year 1607. He was a disciple of Simon van de Pass, and is considered the first artist of this country who distinguished himself with the burin. Had his application been equal to his genius, he would have ranked among the first of his profession; but he was indolent and dissipated, and though recommended to King Charles I., he neglected his fortune and his fame, and died in indigence before he was forty, in 1647. He engraved portraits, frontispieces, and other plates for books, as well as a variety of other subjects, such as landscapes, flowers, fruit, birds, beasts, &c., but his portraits are the most esteemed of his prints. They are executed entirely with the graver, in a free, open style, and produce a very pleasing effect. One is dated as early as 1620. In Evelyn's 'Scultura,' he is commended for his engraving of a ship, which Vertue informs us was the 'Royal Sovereign,' built in 1637, by Phineas Pett. It was engraved on two plates, and when joined, was three feet long, by two feet two inches high. The following are his most esteemed portraits:

Henry VII., prefixed to his Life by Lord Bacon.
Henry VIII.
Robert Devereux, Earl of Essex, with a hat and feather.
Sir Benjamin Rudyard; *after Mytens.*
Doctor Alabaster; *after Cornelis Jansen.*
Hugh Broughton.
Alderman Leate; *after C. Jansen.*
Roger Bolton. 1632.
Arthur Lake, Bishop of Chichester.
Sir Edward Coke. 1629.
Algernon Percy, Earl of Northumberland.
George Wither, the Poet, with a hat on, for his 'Emblems,' published in 1635.
William Shakespeare.
Ferdinand of Austria; *after Van Dyck.*
Count Ernest de Mansfeld.
Elizabeth, Countess of Huntingdon.

PAYNE, WILLIAM, an English water-colour landscape painter, born about 1760. He was in early life employed in Plymouth Dockyard, but having a love of art, he devoted himself to it. His manner of painting had originality, and he produced some good effects of colour. In 1790 he removed to London, and obtained a good practice as a drawing-master. From 1809 to 1813 he was an Associate of the Water-Colour Society, after which there is no trace of him. There are several specimens of his art in the South Kensington Museum.

PAZ, Don JOSE, historical painter, was born at Madrid late in the 17th century. He was of no importance as an artist, but held an office under the Spanish Court.

PAZZI, MARIA MAGDALENA DE, was born at Florence in 1566. She became a Carmelite nun, and painted sacred pictures. S. Maria in Cosmedin, at Rome, possesses one of her works. She died in 1607.

PAZZI, PIETRO ANTONIO, an Italian engraver, was born at Florence about the year 1706, and died in 1770. He was a pupil of G. Piamontini and C. Mogalli, and engraved several portraits of artists for the 'Museo Fiorentino,' Gori's 'Museo Etrusco,' and the 'Museo Capitolino,' as well as various plates after pictures in the Florentine galleries. Among others we may name the following:

SUBJECTS.

Francesco Albani, Bolognese Painter; *se ipse pinx.*
Federigo Baroccio, Painter; *ditto.*
Giacomo Bassano, Painter; *ditto.*
Giovanni Bizelli, Painter; *ditto.*
Andrea Boscoli, Painter; *ditto.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after L. Cambiaso.*
The Assumption of the Virgin; *after Raphael.*
The Virgin and Christ; *after Van Dyck.*
St. Zanobi resuscitating a dead Person; *after Betti.*
St. Philip refusing the Popedom; *after the same.*
A Sibyl; *after Crespi.*

PEACHAM, HENRY. In Walpole's 'Anecdotes,' this man is said to have engraved a portrait of Sir Thomas Cromwell, afterwards Earl of Essex, after Holbein. He was the author of a book called 'The Complete Gentleman,' published in 1633. He was born at South Mimms in Hertfordshire, and took the degree of M.A. at Trinity College, Cambridge. He was tutor for a time to the children of Lord Arundel, whom he accompanied to the Low Countries. In the course of his life he also visited Italy. He was an amateur rather than a professed artist, and was skilled in music as well as painting and engraving. In his book entitled 'The Complete Gentleman,' and another entitled 'The Gentleman's Exercise,' he lays down rules for drawing and painting in oil: for making of colours, blazoning coats of arms, &c. He died about 1650.

PEACKE, EDWARD, was an English engraver, who flourished in the middle of the 17th century. In conjunction with ROBERT PEACKE, who was probably his brother, he executed some plates of friezes, and other architectural ornaments, published in 1640.

PEACKE, WILLIAM, was an engraver and painter of the time of James I. Strutt mentions him as the engraver of two portraits of the Earl of Holland and the Earl of Warwick.

PEAK, JAMES, an English engraver. We have several plates of landscapes by him, some of which were engraved for Boydell; he also etched a few plates from his own designs. Among others the following are by him:

A View of Waltham Abbey.
Two Landscapes; *after Pillement.*
Two Views of Warwick Hall in Cumberland, and Ferry Bridge, in Yorkshire; *after Bellers.*
A Landscape, with figures; *after Claude.*
Morning, a Landscape; *after the same.*
A Landscape, with Ruins; *after G. Smith.*
A Landscape, with a Waterfall; the companion; *after the same.*
Four Views; *after R. Wilson.*
Banditti in a rocky Landscape; *after Borgognone.*
The Beggars, the companion; *after the same.*

PEAKE, ROBERT, serjeant painter to James I. in conjunction with John de Critz. He painted many portraits of James I. and Charles I., especially a notable one of the latter king, which still hangs in the University Library at Cambridge. Faithorne the elder was one of his pupils. He was born about 1580, and died in 1626.

PEAKE, Sir ROBERT, son of the above Robert Peake, a print-seller "on Snow Hill near Holborn Conduit," who had some skill himself as an engraver, and who assisted both Faithorne and Hollar, who were his personal friends, in the production of their plates. He took up arms on the Royalist side at the time of the Civil War, and was Lieutenant-Governor under the Marquis of Winchester at the siege of Basing House. He was knighted at Oxford in 1645. On the surrender of Basing House he was taken prisoner, but later on was released, but was exiled for refusing to take the oath of allegiance to the Protector. After the Restoration he became Vice-President of the Hon. Artillery Company, and died in 1667, aged about 75.

PEALE, CHARLES WILSON, an American portrait painter, was born at Chesterton in Pennsylvania, in 1741. He was apprenticed to a saddler, and after being successively saddler, harness-maker, watchmaker, carver, naturalist, and taxidermist, at the age of twenty-six he took lessons in painting from Copley, in Boston. In 1770-1 he studied in London under West, and in 1772 painted the first picture of Washington, as a Colonel. He painted the portraits of many distinguished revolutionary officers. He opened a picture-gallery in Philadelphia, and was instrumental in establishing an Academy of the Fine Arts in Pennsylvania. He died at Philadelphia in 1827. His eldest son RAPHAEL, also a painter, died at Philadelphia in 1825.

PEALE, REMBRANDT, painter, son of Charles Wilson Peale, was born in Bucks county, Penn-

sylvania, in 1778. He showed talent as a draughtsman in early life, and in 1796 he established himself as a portrait painter at Charleston, South Carolina. From 1801 to 1804 he studied in London under West, and then went to Paris, where he painted the portraits of several eminent men. In 1809 he returned to Philadelphia. He there painted two subject pictures, 'The Roman Daughter,' and 'The Court of Death,' and many portraits, among which we may specify those of President Jefferson, Mrs. Madison, Commodore Bainbridge, Perry, Decatur, General Armstrong, and the sculptor Houdon. Peale died in 1860.

PEARCE, WILLIAM, portrait painter, was born in London about the middle of the 18th century. He painted rustic subjects, and Charles Turner engraved his 'Milkmaid.' He exhibited at the Academy in 1798-9.

PEARSON, Mrs. CHARLES, a portrait painter. Her maiden name was DUTTON. She was born in 1799. Early in life she married a solicitor named Pearson, who was afterwards a member of Parliament. She exhibited portraits at the Royal Academy from 1821 to 1842, two of them being portraits of Lord Mayors. Mrs. Pearson died in 1871.

PEARSON, CORNELIUS, was born at Boston, and came to London at an early age, where he was apprenticed to a copper-plate engraver. He soon abandoned this for the practice of painting in water-colours, to which he devoted himself, becoming a regular exhibitor at the Suffolk Street Galleries (1843–79). He was one of the oldest members of the Langham Sketching Club, and was constant to the older traditions of English water-colour. He died in 1891 in his 83rd year.

PEARSON, EGLINGTON MARGARET, daughter of Samuel Paterson, distinguished herself by her skill in painting on glass. She was the wife of James Pearson. She painted two sets of the Cartoons, after Raphael, one of which was purchased by the Marquis of Lansdowne, and the other by Sir Gregory Page Turner. There is also another set, but whether by the husband or wife, or by both, is not certain. She died in 1823. Her works were various, but mostly copied from pictures by other masters.

PEARSON, JAMES, a glass painter, was born at Dublin about the middle of the 18th century. He learnt his art at Bristol. There are windows by him at Brasenose College, in Salisbury Cathedral, and in Aldersgate Church, London. Pearson also painted some designs after James Barry, R.A. He married the above-named Eglington Margaret, the daughter of Samuel Paterson, a well-known book-auctioneer. He died in 1805.

PEARSON, JOHN LOUGHBOROUGH, son of a water-colour artist of Durham, was born at Brussels on July 5, 1817. At the age of fourteen he was articled to Bonomi, a Durham architect, and three years later left for London, where he worked in the offices of Anthony Salvin and Philip Hardwick. He devoted himself mainly to ecclesiastical architecture, and soon became one of the most distinguished of the modern school of Gothic revivalists. Holy Trinity Church, Vauxhall Bridge, built in 1850, was his first work of importance, and this was followed by St. Peter's, Vauxhall, and the Art Schools in the same neighbourhood. St. Augustine's, Kilburn, in 1871, and St. John's, Red Lion Square, in 1875, are among other London churches of his designing. His greatest achievement was the Cathedral of Truro, which was begun from his designs in 1878, and completed, except for the western towers, in 1903. Among his domestic buildings may be named Lechlade Manor House; the reconstruction of Westwood, Sydenham; Craigside, the seat of Lord Armstrong; St. Peter's Convalescent Home, Woking; and the Astor Estate Office on the Embankment. Probably, however, it is as a restorer that he is best known. He was the official architect to many cathedrals, Bristol, Rochester, and Chichester among them; and his rather drastic restoration of Westminster Abbey and Peterborough met with severe criticism. Pearson was a clever painter in water-colours of architectural views of cathedrals, &c., which he naturally rendered with much sympathy, and from 1851 onwards the designs for his current work were regularly exhibited at the Royal Academy. In 1874 he was elected an Associate of the Academy, in 1878 became a Knight of the Legion of Honour, and in 1880 a Royal Academician. He was also a Fellow of the Society of Antiquaries. He died on Dec. 9, 1897, after a short illness, and was buried in Westminster Abbey on Dec. 16.

M. H.

PEART, (or PAERT,) HENRY, an English portrait painter, born in the first half of the 17th century. He studied under Francis Barlow and Old Stone, and was much employed on copies of pictures in the royal collections. He died about 1697.

PEAT, T., an English portrait painter, in the latter half of the 18th century. He was a follower of Reynolds, and exhibited at the Academy from 1791 to 1805. Much of his work was in enamel.

PECHAM, GEORG, (or PEHAM), painter and engraver, was an artist of the Munich school. By some he is supposed to have been a pupil of Melchior Pocksberger. We have by him some etchings, among which are:

Hercules and Antæus.
Neptune and the Tritons.
Virgin and Child.
View of Gratz.

He died about 1604.

PECCHIO, DOMENICO, was born at Verona in 1712, or 1715. He was a pupil of Balestra, and one of the most famous landscape painters of his day. He died in 1759.

PÉCHEUX, BENOIT, son and pupil of Laurent Pécheux, was born at Rome in 1769. In 1793 he won the great prize at the Academy of Parma, and became three years later professor at Turin. The date of his death is unknown. He painted the 'Assumption' and the 'Annunciation' for the churches of Rouen and Yvetot respectively. He was the author of 'Iconographie Mythologique.'

PÉCHEUX, LAURENT, painter and designer, was born at Lyons about 1740, and came when young to Paris, whence he proceeded to Rome, and became a pupil and friend of Rafael Mengs. He was distinguished by his frescoes in the Villa Borghese, and was later on made chief painter to the King of Sardinia, a member of the Academy, and a Knight of the Order of St. Maurice and Lazarus. He died at Turin in 1821.

PECHWELL, AUGUST JOSEF, a painter, was born at Dresden in 1757. He was instructed by Flutin, and afterwards went to Rome, where he remained till 1781. He painted altar-pieces and portraits. He was Inspector of the Royal Gallery at Dresden. He died in 1811.

PECHWELL, CARL VON, a German engraver, flourished at Vienna in the latter half of the 18th century. He engraved the portrait of the Emperor

Joseph II., after P. Batoni, and those of several other German princes; also the following subjects:

La vieille Amoureuse; *after J. Toornvliet.*
The Judgment of Paris; *after A. van der Werff*, with a dedication to the Graces of Europe.
Venus uncovered by a Satyr.
The Reading Magdalene; *after P. Batoni's* picture at Dresden.
The Angry Mother and her Daughter; *after P. della Vecchia.*

PECINO. See NOVA, PECINO DE.

PECKITT, WILLIAM, born in 1731 at Hursthwaite, Yorks, died in 1795, was one of the most important of English glass-painters, and the last of a school which had for above 500 years been famous in York. He was of humble birth and trained as a carver and gilder, but adopted the art of glass-painting. Though almost self-taught he may have worked for a time with William Price the younger. He especially devoted himself to the chemistry of coloured glass, in which he attained great skill, producing probably a greater variety in transparent colour, as distinct from enamel-colours, than has ever been achieved by any other artist; the latest examples of old ruby glass (before the manufacture was revived in the 19th century) were due to his skill. He married Mary Motley, the daughter of a sculptor of York, and he was buried in the churchyard of St. Martin-cum-Gregory in that city. An inscription in his honour, "designed and executed by his afflicted widow," was added to a window in the church of that parish in the year after his death. His earliest and latest works are to be seen at York. In and after 1757 he was engaged in repairing the ancient windows in the Minster, but before that date he had produced original works.

York, Justice-room of the Guildhall: A symbolical presentment of 'Justice in a Triumphal Car.' Peckitt made a gift of this work to the municipality, and in return was admitted without payment to the freedom of the city. It was executed in 1753 and put up in 1754.
York Minster, south transept, 1754: A figure of 'St. Peter,' with the arms of the See, for which he was paid £11 15*s*. But in 1758, "having attained to greater excellence in his art," he was dissatisfied with the figure and presented another in its place.
York Minster, 1793: The figures of 'Abraham,' 'Moses,' and 'Solomon' in the south transept, to complete with the 'St. Peter' a set of four. These he bequeathed to the Dean and Chapter, who had them put up in accordance with his will in 1795.
Lincoln Cathedral, 1762: The east window; geometrical patterns of coloured glass (it has been removed).
Exeter Cathedral, 1766: The great west window, probably Peckitt's finest work, was barbarously removed in 1903.
Oxford, Oriel Chapel, 1767: He painted the 'Presentation of Christ in the Temple'—a window now on the north side of the ante-chapel. It was designed by Dr. Wall, a physician of Worcester.
Oxford, New College Chapel: The north windows, executed between 1765 and 1774 from the designs of Biagio Rebecca, R.A. Each of the five windows contains eight figures, three of personages and prophets from the Old Testament, and two from the New; the later windows show greater variety and delicacy of colour than the earlier.
Cambridge, Trinity College Library, 1775: A large window from a design by G. B. Cipriani; among the heads are portraits of Newton, Francis Bacon, and George III. Little coloured glass or pot-metal is used in this window.

Peckitt also executed a good deal of repairing and ornamental glazing in various cathedrals, &c., throughout the country, such as may still be seen in the clerestory at Peterborough and at Tewkesbury. He was employed by Horace Walpole to paint some windows at Strawberry Hill in 1768; and there were in the chapel at Bishopsthorpe, Yorks, several coats-of-arms, recently removed, not without mutilation, to the "business-room" of the Archiepiscopal Palace. C. B.

PECORI, DOMENICO, was a pupil of Bartolommeo della Gatta, and a partner of Niccolò Soggi of Arezzo. He lived in the 15th century, but no certainty exists as to the dates of his birth or death. An 'Adoration of the Virgin' by him is still in the Sacristy of the Pieve at Arezzo; and other works of his may be found in that city and its environs. Vasari says he was more skilled in the use of tempera than in that of oil.

PEDIUS, QUINTUS, a Roman artist, grandson of C. Pedius, flourished about twenty years before Christ. He was dumb, and died young.

PEDONE, BARTOLO, an Italian painter, who worked in the first half of the 18th century. He painted landscapes, sea-pieces, storms, and night-pieces. He died in 1735.

PEDRALI, GIACOMO, an Italian perspective and architectural painter, who flourished at Brescia from 1630 to about 1660. He was a companion of Domenico Bruni, and was already dead in the latter year,

PEDRET. See PADRO Y PEDRET.

PEDRETTI, GIUSEPPE CARLO, was born at Bologna in 1694, and was a scholar of Marc Antonio Franceschini. He resided some time in Poland; and on his return to Bologna painted a great number of pictures and altar-pieces for the churches and public edifices, of which the most esteemed are the 'Martyrdom of St. Peter,' in San Petronio; 'Christ bearing his Cross,' in San Giuseppe; and 'St. Margarita,' in the Anunziata. He died in 1778.

PEDRIEL, SANTOS, a Spanish painter, who was a pupil of Sanchez-Coello. He painted historical subjects, and flourished about 1570. Siret gives the date of his death as 1578.

PEDRIGNANI, GIROLAMO, a painter and engraver, who flourished at Forli about 1640 to 1650. Among his plates are:

The Death of Abel.
Adam and Eve in Paradise.
Adam bewailing the Death of Abel.

PEDRINI, GIOVANNI, of Milan, who flourished in the 16th century, was one of those followers of Leonardo da Vinci who exaggerated their master's style. His works are to be seen at Milan, Berlin, and elsewhere. Pedrini is supposed to be identical with the Pietro Riccio, mentioned by Lomazzo as a pupil of Leonardo.

PEDRO, El Licenciado. See GUTIERREZ.

PEDRO, FRANCESCO DEL, an engraver, was born at Udine in 1736. He established himself at Venice, and among his engravings we may name:

A Holy Family.
A sleeping Jesus.
Charity; *after Albani.*
Judgment of Paris; *after Giordano.*
The Card-player; *after Teniers.*
Landscapes; *after Londonio and Maggiotto.*

PEDRONI, PIETRO, an Italian historical painter, was a native of Pontremoli. He studied at Parma and Rome, and eventually settled at Florence, where he became Director of the Academy. He died in 1803

PEDUZZI, Domenico Antonio, a Dutch painter of Italian extraction, was born at Amsterdam in 1817. He was a pupil of J. Pieneman, and painted effects of light and interiors. He died at Vienna in 1861.

PEE, Engelhardt van, a Flemish painter, who was born at Brussels. He resided chiefly in Germany, and had much success at the Court of Munich. He died in 1605.

PEE, Henrietta van. See Wolters.

PEE, Jan van, a Dutch figure painter, born at Amsterdam about 1640. He was a son of Emmanuel Van Pee, a Dutch picture-seller, and was chiefly employed in copying the works of the Dutch masters.

PEE, Theodor van, a Dutch historical portrait and interior painter, was born at Amsterdam in 1669. His painting not being sufficient to support him, he became a picture-dealer. In this capacity he came to England in 1715 and 1719, and on the last occasion he remained seven years, and amassed a considerable fortune. He then returned to his own country, and died at the Hague in 1747 or 1750.

PEEL, Paul, was born at London, Ontario, in 1861. He received his first art-training at the College of Fine Arts, Pennsylvania, and studied subsequently at the Royal Academy, London, and in Paris under Gérôme. He settled in Paris and only returned to Canada for short visits, and his art was French both in spirit and technique. In 1889 he gained an honourable mention for his 'Life is Bitter,' and a gold medal in 1890 for 'After the Bath.' He specially loved to paint children and baby-life, but he also painted landscapes with a fine sense of colour and light. He died in 1892.

PEER, Lange. See Aartsen.

PEETERS, Bonaventura, a Flemish painter of battles and sea-pieces, was born at Antwerp in 1614. His favourite subject was a stormy sea with lightning flashing above, and a ship in danger. His works are very unequal in merit. His strong point was composition, and the arrangement of light and shade. He died at Hoboken in 1652, and was buried there. He usually signed his pictures *P. B.* with the date. Works:

Amsterdam.	*Museum.*	View at Flushing.
Antwerp.	*Museum.*	View of Middelburg.
Brunswick.	*Gallery.*	View on a River-bank.
Darmstadt.	*Gallery.*	Dordrecht from the Maas.
,,	,,	A Storm at Sea.
Dresden.	*Gallery.*	View of Corfu (?) (*Signed Bonaventura Peeters; fecit in Hoboken* 1652.)
,,	,,	View of Scheveningen (*with figures by David Teniers the elder*).
Petersburg.	*Hermitage.*	A Seaport.
Vienna.	*Liechtenstein C.*	Three pictures of Storms at Sea.
,,	*Gallery.*	A Sea-piece.
,,	,,	A Military Post.

PEETERS, Clara, a Flemish still-life painter, who flourished in the 17th century. Several pictures by her are in the Madrid Museum, and one bears the date 1611.

PEETERS, Gerrit. See Pieterszen.

PEETERS, Gilles (or Egidius), who was born in 1612, and died in 1653, was a brother of Bonaventura Peeters, and worked in the same atelier. Nothing is known of his paintings, but he etched a series of hunting-pieces after Snyders.

PEETERS, Jacob, a Flemish painter of church interiors, who flourished in 1695. He was a pupil of Pieter Vandevelde, at Antwerp, in 1672-3, and Master of the Guild in 1688-9. He painted in the style of Pieter Neefs. His brother Jan flourished at Antwerp as a painter and engraver in 1680.

PEETERS, Jan, a brother and pupil of Bonaventura Peeters, was born at Antwerp in 1624. He painted similar subjects to those of his brother, though in general his works are very inferior to those of Bonaventura. He sometimes painted combats at sea, and even attempted historical subjects. He became a Master of the Guild in 1645, and appears to have died in 1677. Paintings by him are in the Antwerp Museum, the Munich Pinakothek, and the Museum and Liechtenstein Collections at Vienna; and the Rijks-Museum of Amsterdam possesses a good picture of the 'Destruction of the English fleet at Chatham, in 1667,' by him. He engraved a series of landscapes in the style of Nieulandt.

PEGNA (or Pegnia). See De la Peigne.

PEHAM. See Pecham.

PEINS. See Pencz.

PEIPERS, Hermine. See Stilke.

PEIROLERI, Pietro, an Italian engraver, was a native of Turin, and flourished about the year 1760. Zani gives 1741 for the date of his birth, and says he was active in 1777. Nagler says he was born in 1738, and gives a list of 20 prints by him. Neither authority mentions the date of his death. His chief prints appear to be:

Bacchus seated on a Tun; *after Rubens.*
Portrait of the Fornarina; *after Raphael.*
Portrait of Raphael; *after the same.*
Philippe de Champagne; copied from *Edelinck.*
The Holy Family; *after Scarsellino.*
The Finding of Moses; *after Lazzarini.*
A 'Roman Charity;' *after the same.*
Abraham's Offering; *after Bellucci.*
Jupiter and Calisto; *after Amiconi.*
Zephyrus and Flora; *after the same.*

PELACANE. See Morone, Dom.

PELAIS, Michel, (or Palais?,) supposed to have flourished at Rome about 1625. He engraved the portraits of Cardinal d'Ossat and J. de Gastebois. His mark is also found on prints after Palma the younger, and Federigo Zuccaro, and his manner approaches that of Cornelis Cort. The signature *Palais fec.* is to be found on a wretched print of 'St. John preaching in the Wilderness,' but the author may have been a totally different person.

PELÉE, Pierre, a native of Courtedoux in the Canton of Bern, and a scholar of von Schenker, engraved from 1820 to 1838. The following prints by him are noticed by Nagler:

The Evangelist St. John; *after Domenichino.*
The President Duranti; *after P. Delaroche.*
Several Portraits and Vignettes for the works of Voltaire and Rousseau; *after Desenne* and *Deveria.*

PELEGRET, Tomas, a Spanish historical painter in fresco and *en grisaille*, was born at Toledo, where he studied the elements of his art, but afterwards went to Italy and placed himself under Baldassare da Siena, and Polidoro da Caravaggio, from whom he derived his knowledge of chiaroscuro; and whom he made his model. He returned to Spain, in the time of Charles V., and established himself at Saragossa, where he acquired considerable reputation. His drawings were highly prized, not only by amateurs, but by artists. They were purchased with avidity by painters, sculptors, decorators, and goldsmiths. Unfortunately few or none of his works in fresco exist, and the only examples of his

ability that can be mentioned with certainty, are some pictures in the manner of Polidoro Caravaggio in the Monastery of Santa Eugracia, in Saragossa. He died at the age of 84. He had many scholars; among them was Cuevas, who assisted him in painting the sacristy of the cathedral of Huesca, and some other works.

PELGROM, JAKOB, a Dutch landscape painter, who flourished early in the 19th century. He was a pupil of J. Pieneman.

PELHAM, HENRY, historical and miniature painter, resided with Copley, R.A., and was most probably his pupil. In 1777 he contributed to the Academy 'The Finding of Moses,' which was engraved by W. Ward in 1787. In the following year he exhibited some miniatures in enamel and water-colours.

PELHAM, JAMES, miniaturist and portrait painter, chiefly in water-colour, was born in London, September 16, 1800, the son of James Pelham (died *circ.* 1850), also a miniaturist of some note, but not equal to his son in ability; he was a great-nephew of the Prime Minister, Henry Pelham. In early life the second James Pelham travelled about the kingdom, painting portraits of notable persons, especially in the eastern counties and in Bath and Cheltenham. He was appointed painter to the Princess Charlotte, and had many distinguished sitters. Pelham was resident at Bath in 1832, when he made his first appearance at the Royal Academy with portraits of Viscount and Viscountess Weymouth. In 1836 there were five portraits, and in 1837 one, by James Pelham, resident in London, but it is uncertain whether this exhibitor was the father or the son. Most probably it was the latter. In or before 1846 he settled at Liverpool. In that year he had six portraits at the Exhibition of the Liverpool Academy, in 1847 three, and in 1848 four, also eight miniatures. He was elected an Associate of the Academy in 1847, a full member in 1851, and in 1854 or 1855 Secretary, in which capacity he for several years took a prominent part in arranging the Academy's Exhibitions during a period of great importance in its history. He exhibited portraits yearly until 1854, but not afterwards. The progress of photography so greatly interfered about this time with the practice of miniature and portrait painters that, like many others, Pelham had to turn to another branch of art—in his case it was the painting of domestic genre subjects, usually on a small scale. In 1855 his only contribution was entitled 'Fast Bind, Fast Find,' priced 12 guineas. Thereafter he appears to have exhibited only twice: in 1859 'A Cup of Tea,' 12 guineas, and in 1867 'The Old Sempstress' and 'The Summer Tourist,' not for sale. It is not well to speak with certainty, because of possible confusion with the artist's son, James Pelham the third, who began to exhibit in 1858. Pelham's interest in the Academy did not abate. He continued to act as Secretary until 1860 or 1861, and, after an interval, again, until succeeded by his son in 1867. He died at Liverpool, April 17, 1874, and was survived by eight of a family of nine children. JAMES, already mentioned, is a well-known Liverpool artist in landscape and genre, and Miss EMILY PELHAM in early life gave considerable promise. She exhibited genre subjects at the Liverpool Academy in 1867, and, according to Graves, sent four pictures to Suffolk Street from 1867 to 1879. A painter named HENRY PELHAM, "at Mr. Copley's, Leicester Fields," who exhibited at the Royal Academy in 1777 and 1778, does not appear to have been related to James Pelham. In addition to ten miniatures (two in enamel) he showed 'The Finding of Moses.' The portrait of James Pelham, painted by John Robertson, is in possession of his son. E. R. D.

PELHAM, PETER, an English engraver, was born in London in 1684, and died about 1738. He engraved several portraits in mezzotint; among which are the following:

King George I.; *after Kneller.*
King George II.; *after the same.*
Anne, Consort of the Prince of Orange; *after the same.*
Oliver Cromwell; *after Walker.*
Thomas Holles, Duke of Newcastle.
Robert, Viscount Molesworth; *after Gibson.*
John, Lord Carteret; *after Kneller.*
James Gibbs, Architect; *after Hysing.*
Peter Paul Rubens; *after Rubens.*
Edward Cooper; *after Van der Vaart.*
Dr. Edmund, Bishop of London; *after Murray.*

J. C. PELHAM, a painter chiefly of portraits, born in 1721, was his son.

PELICHY, GERTRUDE DE, a Flemish portrait, landscape, and animal painter, born at Utrecht in 1743. In 1753 she followed her father to Bruges, and afterwards resided in Paris, where she received lessons from Suvée. In 1777 she returned to Bruges, and was made an honorary member of the Imperial Academy of Vienna. She painted portraits of the Emperor Joseph II., and of his mother, the Empress Maria Theresa. In the Bruges Academy there are: a landscape; a head of Christ, after Guido; and an old man's head, by this lady. She died in 1825.

PELISSIER, THEODOR, a German painter of French extraction, was a pupil of Wach, and painted genre pictures towards the end of the 18th century. He lived at Hanau, Hesse.

PELKIN, CORNELIS, an indifferent Dutch engraver, lived about the year 1663. He engraved a frontispiece to a book entitled 'Spiegel der Spaensche Tirannie,' published at Middleburg in 1663.

PELLEGRINI, ANDREA, an Italian painter, flourished at Milan from 1560 to 1595. He painted historical subjects, and several of his pictures are to be found in the church of St. Jerome at Milan.

PELLEGRINI, CARLO, draughtsman and caricaturist, was born at Capua in 1838, and was, on his father's side, the scion of an ancient family long settled in the district, and known as the *Sedili Capuani;* on his mother's a descendant of the Medici. In his youth he became involved in the Italian struggle for liberty, and enrolled himself among the Garibaldians. In 1865 he arrived in England in straitened circumstances, and a chance having revealed his gifts as a satirical draughtsman, he was engaged on the staff of 'Vanity Fair.' In 1869 his first political caricature, a drawing of Lord Beaconsfield, appeared in that journal. It was signed "Singe," a pseudonym which he afterwards changed for "Ape." Henceforth he was a prolific contributor for many years to 'Vanity Fair,' and has left behind him many hundreds of portraits of notabilities in the English political, artistic, and social world. One of the most successful was a statuette in red plaster of Mr. Lowe standing on a match-box, which the artist modelled in Count Gleichen's studio. His last published caricature was that of Sir William Dolby, the famous aurist, and the last he drew a sketch of Mr. Edison, the inventor of the phono-

graph. During his long residence in London, Pellegrini's gay and genial temper endeared him to all with whom he came in contact, and in his last illness a fund was provided by his more intimate friends for his support. He died in Mortimer Street, Cavendish Square, January 22, 1889, and was buried at Kensal Green.

PELLEGRINI, Giovanni Antonio, was born at Padua in 1674 (or Venice in 1675). He was a scholar of Genga; and is said to have received some instruction from Paolo Pagani. He distinguished himself among the modern Venetians, by a ready and ingenious invention, and an unusual facility of execution, though the effect of his works is impoverished by a feeble and languid colouring, and a total neglect of the principles of chiaroscuro. The reputation he had acquired at Venice, and afterwards in Paris, recommended him to the notice of the Duke of Manchester, who invited him to England, where he resided some years, until 1712, in which year he entered the service of the Elector of Saxony at Dresden, and finally returned to Venice. He died in 1741. He executed several ornamental works for the mansions of the English nobility. He is noticed in the 'Guida di Venezia,' with this addition, 'Fu pittore più di fortuna che di merito' ('he was a painter rather by favour than by merit'). Some of his pictures have been engraved by V. Green, J. B. Cathelin, P. Simon, and T. Park. The following are preserved:

Augsburg.	*Gallery.*	Several portraits and allegories.
Genoa.	*Durazzo Pal.*	The Oath of Hamlet's Mother.
Paris.	*Louvre.*	Allegorical design — Modesty offers the Artist's Painting to the Academy.
Rome.	*Academy of St. Luke.*	Hebe.
Venice.	*S. Moise.*	The Brazen Serpent.

PELLEGRINI, Domenico, a painter, was born at Venice about 1768. He studied chiefly at Rome, and his first great works were the 'Death of Messalina,' and 'The Marriage at Cana.' In 1792 he came to England, where he gained a considerable reputation as a portrait painter. He returned to his own country and painted several portraits in Rome, Venice, and Naples. Schiavonetti engraved after him.

PELLEGRINI, Felice, was born at Perugia in 1567, and was a scholar of Federigo Baroccio. He painted historical subjects, and became an artist of sufficient celebrity to be invited to Rome by Pope Clement VIII., who employed him in the Vatican. After having exercised his talents at Rome with some success, he returned to Perugia, where he died in 1630.

PELLEGRINI, Francesco, was, according to Barotti, a native of Ferrara. He was a scholar of Giovanni Battista Cozza, and flourished about the year 1740. There are many of his works in the churches at Ferrara. In the cathedral is a 'St. Bernard;' and in San Paolo a 'Last Supper.'

PELLEGRINI, Pellegrino, an Italian historical painter, was employed at the Escorial at Madrid, and was appointed painter to the Court of Spain. He died about 1634.

PELLEGRINI, Vincenzio, the brother of Felice Pellegrini, was born at Perugia in 1575, and was also educated in the school of Baroccio. He painted several pictures for Perugia, in the churches of Sant' Antonio, in the Chiesa Nuova, and in other places. He was called 'Il Pittor Bello' for the beauty of his person. He died in 1612.

PELLEGRINO, Fra Ignazio. See Danti.

PELLEGRINO da BOLOGNA, and Domenico. See Tibaldi.

PELLEGRINO da MODENA (or Munari). See Aretusi.

PELLEGRINO da SAN DANIELE. See Martino di Battista.

PELLENC, Jean Charles Louis Léon, French painter; born February 28, 1819, at Nîmes (Gard); highly successful as a landscape painter in water-colour; contributed regularly to the Salons since 1848, his subjects being chiefly chosen from the scenery of Southern France or in the Seine-et-Marne and Côte d'Or departments, as, for instance, 'Environs d'Epernon' (1848), 'Groupe de Chênes à Marlotte' (1869), 'L'Automne à Reclose' (1881), &c. He died in December 1894.

PELLET, David, was a French engraver, whose name is affixed to a plate representing Louis XIII. when young, on horseback, with the portraits of Henry IV. and Maria de' Medici in small ovals at the top.

PELLETIER, Jean, a French engraver, was born in Paris about the year 1736. We have several plates by him of various subjects, among them the following:

The Watering-place; *after Berchem.*
Ruins and Figures; *after the same.*
The Fish-Market; *after Pierre.*
The Green-Market; *after the same.*
Diana reposing; *after Boucher.*
The Rape of Europa; *after the same.*
Two Pastoral subjects; *after the same.*
The Union of Design and Painting; *after Natoire.*
Young Bacchus; *after C. van Loo.*
The Travellers; *after Wouwerman.*
Ladies going to the Chase; *after the same.*
The Tipplers; *after Ostade.*

Nagler mentions about twenty more, after Claude, A. Van der Velde, Teniers, Bega, F. Millet, Metsu, and others. Pelletier's wife also engraved two plates after A. Ostade, and one after Wouwerman. There is no account of the death of either.

PELLI, Marco, an engraver, was born at Venice about 1696. His principal engravings are heads of saints; a few portraits; a 'Charge of Cavalry,' after Borgognone; and a 'Landscape,' after D. B. Zilotti, signed *M. Pelli exc.* No particulars of his life have been preserved.

PELLICIAIO. See Del Pelliciaio.

PELLICOT, Louis Alexis de, a French painter, and native of Digne. He flourished in 1787. A 'Cromwell at Windsor' and a set of views of old French châteaux were among his most important works.

PELLIER, Nicolas François, a native of Besançon, was born in 1782, and has left a few small landscapes engraved with the point from his own designs. He died in 1804.

PELLIER, Pierre Edmé Louis, a French portrait and historical painter, who flourished about 1815. He was a pupil of Regnault. In the Museum at Caen is a 'Telemachus' by him.

PELLINI, Andrea, a native of Cremona, who flourished about 1595. He painted historical pictures, and resided chiefly at Milan.

PELLINI, Marc Antonio, an historical painter, was born at Pavia in 1659. He was a pupil of Th. Gatti, and studied at Venice and Bologna. He died in 1760.

PELOSI, Francesco, an historical painter, who flourished at Venice in the 15th century. At

Bologna are by this artist a 'St. Julian,' a 'St. James,' a 'Virgin and Child,' and a 'Dead Christ.'

PELOUSE, LÉON GERMAIN, French painter; born at Pierrelaye (Seine-et-Oise) in 1838; began life as a commercial traveller, but in spite of the opposition of his parents he determined to become an artist. His whole career is an example of indomitable energy. He made his *début* in 1865 with a picture that, having no studio of his own, he was obliged to paint in barracks, the colonel permitting this. Success came slowly; and it was not till 1873 that he received a medal of the second class. In 1878 he obtained a first-class medal and the Legion of Honour. At the Universal Exhibition of 1889 he received a gold medal. The French School possessed in him one of its most brilliant and prolific landscape artists. His charming 'Coin de Cernay en Janvier' is in the Luxembourg; other well-known pictures are his 'Environs de Précy,' 'Souvenir de Cernay,' 'Coupe de Bois à Senlisse,' and 'Matin en Bretagne,' which are to be seen in private and public collections. His preference was for broad and simple motives, which he delighted to express in low keys of colour perfectly suited to the scenery he loved. He died at Pierrelaye, July 31, 1891.

PELTRO, JOHN, engraver, was born in 1760. In 1779 he exhibited some engravings after Taverner and others, but his chief work was engraving after Repton the miniature views of gentlemen's seats for the 'Polite Repository.' He died at Hendon in 1808.

PEMBROKE. THOMAS, an English historical painter, born in 1702. He was a pupil and follower of the younger Laroon, and was patronized by the Earl of Bath. His best known work is a 'Hagar and Ishmael,' which was mezzotinted by J. R. Smith and published by Boydell. He died in 1730.

PEN, HISPEL, (or PENN). Strutt has fallen into error with respect to a supposed artist of this name; it is now satisfactorily ascertained, that the prints assigned to him ought to be included in the works of Beham.

PEN, JACOB, was a Dutch painter, mentioned by Balkema as being particularly employed by Charles II. He says that he composed with intelligence, and added beautiful colour to correct drawing; but he says nothing of his subjects, and adds, "All his pictures are in England." Pen died in 1678.

PEÑA. See DIAZ DE LA PEÑA.

PENAI. See LA PENAI.

PENALOSA, JUAN DE, an historical painter of the school of Seville, was born at Baeza in 1581. He was one of the best scholars of Pablo de Cespedes, whose works he assiduously imitated, as is evinced in the magnificent picture in the cathedral of Cordova, representing St. Barbe. He also painted a 'St. Jago' for the convent of Arizafa; several pictures for the Minimes, and many others for private collections in Cordova, where he died in 1636.

PENCHARD, J., was a Dutch engraver, who resided at Leyden about the year 1678. His plates are chiefly confined to frontispieces, and other book ornaments; but he engraved the anatomical plates for the works of Reg. de Graaf, with the portrait of the author, published at Leyden in 1678.

PENCZ, GEORG, a native of Nuremberg, was born at or before the beginning of the 16th century. He was admitted into the Guild of Painters in 1523, after he had been, if not under the instruction, at least under the influence, of Albrecht Dürer He was associated with the Behams, and with them in 1524 underwent the sentence of banishment for heresy. His sentence, however, seems to have been allowed to drop, as we find frequent notices of his presence in Nuremberg, though he was deprived of his citizen-right, and in 1525 he was permitted to settle in Windsheim, a place within the city's jurisdiction. About 1532 he probably returned to Nuremberg altogether. Before his trial we find him engaged on the work of restoring pictures, but he was afterwards appointed painter to the Rath. There is no proof that he paid much attention to engraving till 1535, the first date on any of his plates. He seems to have visited Italy on several occasions, and the dates of those visits have unusual importance from the fact that Passavant confidently ascribes to him one of the finest of the plates, which the world has been in the habit of giving to Marc-Antonio. In the fourth volume of the 'Peintre-Graveur,' Passavant says: "Pencz left his home to frequent the school of Marc-Antonio. This is put beyond a doubt by the style of his words at the time. The influence of the Italian school is clearly present. . . . Above all is it visible in the 'Massacre of the Innocents (au Chicot), Bartsch, 18,' hitherto considered the original plate by Raimondi himself." Passavant goes on to say that this Massacre *au Chicot* is finer and firmer in drawing than the one by Marc-Antonio, but rather less graceful and life-like. To quote his works; "On carefully comparing these two masterpieces of engraving on copper, No. 18 appears neater and firmer in drawing, but differs not only in the burin line, which is slightly thinner and stiffer than that of so consummate an artist as Marc-Antonio, but the expression of the heads has less life, and the hatchings sometimes have that horizontal direction which is never found among the Italian engravers. No. 20 (Bartsch), which undoubtedly belongs to Marc-Antonio, is of freer line, and fuller outline, and of greater vivacity in the heads. Everything considered, we are fully convinced that the print, No. 18, 'Au Chicot,' was executed by George Pencz after the original drawing of Raphael" (vol. iv. p. 101). To all this the champions of Raimondi oppose an *alibi*, asserting that Pencz did not practise engraving until after the deaths both of Raphael and Raimondi. It is difficult to see how this can be conclusive, and there certainly is much in common between the work in the disputed plate and that in the 'Triumphs of Petrarch,' which are without doubt by Pencz. In 1539 Pencz was certainly in Rome, and at this time executed a large print after Giulio Romano, called 'The Taking of Carthage,' and to this period is also assigned by Passavant, 'The Prisoners,' a print generally ascribed to Ghisi. Pencz executed several plates in miniature from the Old and New Testaments; also many scenes from ancient history and mythology. In 1544 he was commissioned to paint a 'S. Jerome' at Nuremberg, where he was also successful in portrait painting. He died at Breslau in 1550. Most of the pictures ascribed to Pencz are merely copies from his plates, but the following may be considered authentic:

Berlin.	*Museum.*	Portrait of the painter Erhard Schwetzer (*signed with a monogram and dated* 1544).
"	"	Portrait of Schwetzer's wife. 1545.
"	"	Portrait of a Young Man. 1534.

Carlsruhe.	*Museum.*	Portrait of a Mathematician.
Dresden.	*Gallery.*	Three fragments from an 'Adoration of the Magi,' *signed G. P. in a monogram.*
"	"	Two Male Portraits (?).
Glasgow.	*Gallery.*	Female Portrait (*formerly ascribed to Holbein, whose name appears upon it*).
Gotha.	*Gallery.*	A Portrait.
Hampton Court.		Portrait of an Italian Gentleman.
Vienna.	*Belvedere.*	A Portrait.

Copies of Holbein's Erasmus, at Windsor, Brunswick, and in the Bruderhaus at Nuremberg.

His engravings of Bible subjects are notable for their secular spirit, and his work as a whole for its combination of Italian refinement in execution with northern thoroughness. The following list includes all his more important plates:

The six triumphs of Petrarch.
The Massacre of the Innocents (*au Chicot*).
The taking of Carthage (signed *Georgino Pencz pictor, Nürnberg, Faciebat, Anno MDXXXIX*); *after Giulio Romano.*
The Prisoners. (*Generally ascribed to G. Ghisi.*)
Scenes from the Old Testament.
" " New "
Thomiris, Medea, Paris, and Procris (*four plates*).
Triton carrying off Amymone.
The Legend of Virgil and the Scornful Lady (2 *plates*).
Death of Sophonisba.
The Conversion of St. Paul.
Portrait of Duke Frederick of Saxony.
In the possession of Mr. Trayes, of Weston-super-Mare, is a large oil painting of the Holy Family, by Pencz, signed and dated 1535.

See Bartsch, 'Les Peintres Graveurs,' vol. viii. p. 319, 1803; 'The Little Masters,' W. B. Scott, 1880; and J. D. Passavant, 'Le Peintre Graveur,' vol. iv.

PENET, Louis François, a French painter and engraver, born at Thiennes (Nord) in 1834; was a pupil of Kusten; painted portraits, genre pictures, and still-life, doing a good deal of work in *émail*, notably a portrait of Sarah Bernhardt as Doña Sol. He obtained a third-class medal in 1886. He died in Paris, March 2, 1901.

PENGUILLY L'HARIDON, Octave, French painter and engraver; born April 4, 1811, in Paris; became a pupil of Charlet; served as an officer of artillery; a prolific illustrator, notably of Béranger's works and of Scarron's 'Roman Comique.' Among his pictures are 'Vieux Troubadour,' 'La Mort de Judas,' &c. In 1847 he obtained a third-class medal, a second-class medal in 1851, and the Legion of Honour in the same year. He died November 3, 1872.

PENICAUD. This was the name of a family of artists of the 15th and 16th centuries. It comprised:

Léonard or Nardon Pénicaud, an enameller of Limoges (1495—1513).

Jean Penicaud, the elder, also an enameller of Limoges (beginning of the 16th century).

Jean Penicaud, the younger, a painter (1531-47), has left a portrait of Luther and several other works in Paris, and in private collections.

Jean Penicaud, the youngest, called 'The Glory of Limoges,' was a follower of Parmigiano in style. The Louvre has a fine collection of his enamels.

Pierre Penicaud, probably a brother of the last (born 1515), is the painter of some draped figures in the Gatteaux Collection, and of a mythological subject on porcelain at Berlin. For a more detailed account of the Penicauds see Laborde, 'Notice des Émaux du Louvre.'

PENLEY, Aaron Edwin, a water-colour painter, born in 1806, first appears in 1835 as an exhibitor at the Royal Academy, to which he continued to contribute occasionally till 1857. In 1838 he was elected a member of the Institute of Painters in Water-colours, but withdrew in 1856 on the ground that justice was not done to his works when sent for exhibition. In 1859 he was, at his own solicitation, re-elected an Associate. From 1851 till its dissolution he was Professor of Drawing at the Addiscombe East India College, and he held a similar post at Woolwich till his death. He was water-colour painter to William IV. and Queen Adelaide. He was the author of 'Elements of Perspective,' 'The English School of Painting in Water-colours,' and 'Sketching from Nature in Water-colours.' He died at Lewisham in 1870.

PENNA, Della. See Nuzzi.

PENNACCHI, Girolamo di Pier-Maria, (called Girolamo da Treviso,) was the son of Pietro Maria Pennacchi, and born in 1497 at Treviso, in which city a house known as that of Pier Maria Pennacchi still exists, its façade covered with a fresco by Girolamo of the 'Judgment of Solomon,' together with medallions, playing children, and similar designs. In early life Girolamo went to Venice, and from thence to Genoa, but nothing authentic now remains of his labours in either city. In 1532 he was employed by Cardinal Glöss to paint several frescoes in the Castello at Trent; remains of these still exist. In 1533 Sabba da Castiglione employed him to paint at the church of the Commenda of Faenza a votive fresco of the 'Virgin and Child, with Saints,' and a kneeling portrait of himself, that still remains over the high altar. At about this period in his life he paid a visit to Bologna, where several of the churches possess frescoes and paintings by him. Between the years 1535 and 1538 he returned to Venice, and became intimate with Titian, Sansovino, and Aretino. During this visit he painted many frescoes in different palaces of the nobility; those executed by him in the Palazzo Andrea Odone still remain. In 1542 he came to England, and became architect and engineer to Henry VIII., and was employed by that monarch at the siege of Boulogne, where he was killed by a cannon-ball in 1544. The mode of his death is described in a letter from Aretino to Sansovino, dated in July 1545. Works:

London.	*Nat. Gal.*	Virgin and Child, with SS. Joseph, James, and Paul, and patron. (*The best example extant. It came originally from the Boccaferri Chapel in San Domenico, Bologna.*)
Rome.	*Colonna Pal.*	Portrait of a Man holding a medal.
Treviso.	*Onigo Coll.*	Virgin and Child, with St. Joseph.
"	"	Two bust portraits of Men.

PENNACCHI, Pietro Maria, was the son of Giovanni di Daniele Pennacchi, and born in 1464. He probably spent his early years in Treviso, and went to Venice in after-life. In the church of San Francesco della Vigna, Venice, there is an 'Annunciation' by him; and Santa Maria della Salute, Santa Maria della Misericordia, and La Madonna de' Miracoli have each ceilings panelled in relief with sacred subjects in the panels, which are ascribed to this artist. On the front of a house in the Via Ognissanti, Treviso, are various sacred and profane frescoes, said to have been painted by Pietro in 1528, in which year he died. The following works by him may also be mentioned:

Berlin.	*Museum.*	Christ in the Tomb, between two Angels.
Treviso.	*Cathedral.*	The Assumption of the Virgin

PENNE, Charles Olivier de, French painter; born in Paris, January 11, 1831; was a pupil of Léon Cogniet and Charles Jacque; in 1857 he obtained the Second Grand Prix de Rome with his picture entitled 'Jésus et la Samaritaine,' though his *début* at the Salon was in 1855 with 'Dans deux mille ans,' inspired by Victor Hugo's 'Arc de Triomphe.' He excelled as a painter of animals and of hunting scenes, such as 'Retour de la Chasse,' 'Chiens Bleus de Gascogne,' 'Sangliers au Ferme,' 'Pendant la Chasse,' &c. He painted a good deal in water-colour, and exhibited such work at regular intervals. He gained a third-class medal in 1875, a second-class one in 1883, and a silver medal at the Exhibition of 1889. He died at Marlotte, April 18, 1897.

PENNE, Jan van, a Dutch still-life painter, was settled at Antwerp about 1680. He was born about 1652, and died after 1700. He was the teacher of J. J. Horemans the elder. Perhaps identical with J. van Pee.

PENNEMAKERS, the Recollet, was, according to Balkema, a scholar of Rubens. In the Museum at Antwerp there is an 'Ascension of Christ' attributed to him.

PENNENSUS, F., who was probably a painter, and a native of Italy, has left a few slight etchings, the following among them:

The Holy Family, with St, Catharine, and an Angel in the air; *after Parmigiano.*
The Marriage of St. Catharine; *from his own design.*

PENNEVILLE, Jan, a Flemish historical painter, was a native of Bruges. He was Master of the Corporation of St. Luke in 1639, and died in 1681.

PENNEY, N., a French engraver, has left some plates of devout subjects, executed with the graver. Among others is 'The Virgin appearing to St. Bartholomew,' which is apparently from his own design, as he adds *fecit* to his name.

PENNI, Bartolommeo, was an Italian portrait and historical painter of the 16th century. He was engaged in England by Henry VIII. at the same time as Antonio Toto.

PENNI, Gianfrancesco, called Il Fattore, was a painter of Florence, born about 1488. He went to Rome when he was very young, and was received into the school of Raphael, of whom he became a favourite disciple; and being entrusted by that artist with the management of his domestic affairs, he acquired the appellation of 'Il Fattore.' Raphael employed him in many of his most important works, particularly in painting upon the cartoons for Leo X., and in the Loggie of the Vatican. Taja informs us that the histories of Abraham and Isaac were executed by Penni. In these important undertakings, he acquitted himself so much to the satisfaction of Raphael, that he was appointed joint executor with Giulio Romano. He was employed by Clement VII., in conjunction with Giulio, to finish the frescoes of the 'History of Constantine,' which had been begun in the Saloon now called after them. 'Constantine's Vision of the Cross,' and his 'Battle with Maxentius,' were painted by Giulio; his 'Baptism by St. Silvester,' and his 'Donation of Rome to that pontiff,' by Penni; so in 'The Assumption of the Virgin,' at Monte Luce, Perugia, Penni painted the lower half. He had also a principal share in the 'History of Cupid and Psyche,' in the Farnesina. After this he fell into disagreement with Giulio, and made a tour through Lombardy, settling afterwards at Rome. The marriage of his sister with Perino del Vaga led him to working in conjunction with this artist also. Of his own compositions, those executed in fresco have now almost entirely perished; and he painted so few pictures in oil, that they are rarely to be met with. He particularly excelled in landscapes, and was well acquainted with the beauties of architecture. In 1525 he was invited to Naples by the Marquis del Vasto, and took with him an admirable copy he had made of the 'Transfiguration,' by Raphael, which he sold to that nobleman, for whom he executed some considerable works. This copy is now in the Sciarra Colonna Palace, at Rome. He died in 1528. Pictures by him are in the Vatican, the Museum of Naples, and the galleries of Dresden and Stuttgart. According to some authorities the picture in the Bridgewater Gallery, known as 'The Madonna del Passeggio,' is painted by him.

PENNI, Luca, called Romano, the brother of Gianfrancesco Penni, was born about the year 1500. He is said to have frequented, for a short time, the studio of Raphael; and after the death of that master to have attached himself to Perino del Vaga. After painting some pictures for the churches at Lucca and Genoa, he visited England, in the reign of Henry VIII., by whom he was for some time employed, and afterwards went to France, where he painted at Fontainebleau, in conjunction with Il Rosso. On his return to Italy he applied himself to engraving, and executed several plates, both with the point and the graver. Among his designs are 'Diana borne on the shoulders of Orion' (engraved by Giorgio Ghisi); 'Apollo with the Muses upon Parnassus' (engraved by G. Mantovano); and a 'Scourging of Christ' (engraved by H. Wierix). His prints are chiefly from the works of Il Rosso and Primaticcio; the following are the best:

The Death of Lucretia.
Two Satyrs presenting Wine to Bacchus; *after Il Rosso.*
Leda drawing Arrows from Cupid's Quiver; *after the same.*
Susanna and the Elders; *after the same.*
The Sacrifice of Isaac; *after Primaticcio.*
The Marriage of St. Catharine; *after the same.*
Penelope at work, surrounded by her Women; *after the same.*

PENNING, Nicolaas Lodewijk, born at the Hague in 1764, was a scholar of Dirk van der Aa, and painted landscapes, interiors of stables, and marine subjects. He died at the Hague in 1818. His drawings are held in some esteem.

PENNINGTON, John, a landscape painter, of whose personal history little is known, was an exhibitor at the Liverpool Academy in 1811; he was then resident at Stockport. In the following year he had removed to Liverpool, which may have been his native place, the family of Pennington being one well known in the town, where an earlier John Pennington was a noted potter. It is stated by one writer that this was his father. Pennington's exhibits in 1812 show him to have visited Wales, Galloway, and Birmingham in quest of themes; they included 'A Winter piece,' a class of subjects for which he was noted. In the two following years he did not exhibit, and there were no further Exhibitions until 1822. Pennington was then a member of "the Academy of the Liverpool Royal Institution," and showed four pictures, the largest, a 'View on the Banks of the Canal, near Bootle,' being priced £21. He was then in Ranelagh Street, but before the next

Exhibition (1824) had removed to Everton Terrace. He continued to reside there and to be a member of the Academy until 1840, after which his name disappeared from the catalogues. In the meantime he was a regular exhibitor, his total contributions numbering nearly one hundred. His subjects were chiefly local, but sometimes he had scenes from North Wales, the Lake District, Derbyshire, and Cheshire. Occasionally he attempted such genre subjects as 'Peasants Reposing,' 'The Fisherman's Family,' and 'The Fish Herds.' He used figures freely and skilfully in his landscapes. He does not seem to have attempted any high flights, or to have advanced greatly in reputation. Towards the latter part of his life the exhibition prices of his pictures were little enhanced. In 1835 'View near Black Combe, Cumberland,' was 22 guineas; in 1836 'View near Hale' was 25 guineas; in 1839 'Near Speke, Winter,' was 30 guineas; and in 1840 'View near Northwich,' his last exhibit, was 20 guineas. A newspaper critic in 1828 observed that "Mr. Pennington's prices are always moderate, which shows that he is modest and void of pretence to a high rank in his profession." He was a careful craftsman, drew well, and had a tolerable if somewhat timid colour sense, but lacked perception of atmospheric values. In water-colour he seems to have been an experimenter. Another of his critics writes: "He puts a queer oily varnish or something we cannot better describe over his drawings, which is extremely offensive to the eye. If freed from that his scenes would be good." Pennington was apparently content with his local reputation, for he never exhibited in London. He was a bachelor. E. R. D.

PENNY, Edward, was born at Knutsford, in Cheshire, in 1714, and having, at an early period of his life, discovered an inclination to painting, he was sent to London, where he was placed under the tuition of Hudson, who was at that time eminent. He afterwards went to Rome, where he studied some time under Marco Benefial. On his return to England, some time before 1748, Penny became a member of the Incorporated Society of Artists of Great Britain, of which he was for some time vice-president. At the foundation of the Royal Academy he was one of the original members, and was appointed their first Professor of Painting. He continued in that situation, and read an annual course of lectures, which were well received, until the year 1783, when, in consequence of declining health, he was obliged to resign the professorship, and was succeeded by Barry. About this period he went to reside at Chiswick, and having married a lady of property, lived in quiet retirement until his death, which happened in 1791.

Penny was principally employed in painting small portraits in oil, which were very generally admired. He also painted sentimental and historical subjects, many of which were publicly exhibited. Among others, were the 'Death of General Wolfe,' from which a mezzotint print was published by Sayer, and met with a very extensive sale; the portrait of the 'Marquis of Granby relieving a sick Soldier,' from which there is a print; 'Virtue rewarded,' and 'Profligacy punished,' two pictures which are also engraved. In 1782 he exhibited for the last time. The pictures then shown included 'The Benevolent Physician,' 'The Rapacious Quack,' and 'The Distraint of the Widow's Cow.'

PENOZZI, B., is mentioned by Papillon as an engraver on wood, but he has not specified any of his prints.

PENS. See Pencz.

PENSABENE, Fra Marco, and Fra Marco Maraveia, his assistant, both of the order of the Dominicans at Venice, painted at Treviso in 1520 and 1521. The former was born at Venice about 1486, and entered his religious order in 1502. Lanzi, enumerating the scholars, followers, and imitators of Giovanni Bellini, mentions the altar-piece in the Dominican church at Treviso, painted by Marco Pensabene and his assistant, in which the cupola, the columns, and the perspective, with the throne of the Virgin seated with the infant Jesus, and surrounded by saints standing, the steps ornamented with an angel playing on the guitar, are all modelled on similar things by Bellini. Crowe and Cavalcaselle conjecture that this altar-piece may have been finished by Savoldo. In 1520 Pensabene began a painting of 'The Madonna with Saints,' for San Niccolò, in Treviso, but for some unknown reason fled secretly from his convent in 1521, before it was completed. It still, however, evinces such merit that it has been ascribed to Titian, Giorgione, and Sebastiano del Piombo. In 1524 Pensabene was again a Dominican friar in Venice, where he died in 1529. Two portraits by him are in the monastery at Treviso, and a 'Madonna with Saints' in possession of the Conte Lochis Carrara.

PENSÉE, Charles François Joseph, French painter and lithographer; born August 10, 1799, at Epinal (Vosges). His drawings and paintings of French and Swiss scenery gained him considerable reputation in Orleans, where he chose to establish himself. Here he died, July 11, 1871.

PENSIERI, Battista. See Parmensis.

PENTHER, Daniel, Russian painter; born at Lemberg in 1837; studied at the Vienna Academy; also at Munich, Paris and Rome. In 1873 he was appointed Court painter to the Grand Duke Michael at Tiflis. He studied for a while with Lenbach. He died at Vienna, February 11, 1887.

PENZEL, Johann Georg, a painter and engraver, was born at Hersbruck, near Nuremberg, in 1764, according to Brulliot (Zani and Nagler say in 1754), and died at Leipsic in 1809. He commenced with Schellenberg at Winterthur, and afterwards studied at Dresden, where he entirely devoted himself to engraving. He worked much for the publishers there, and engraved many of Chodowiecki's designs.

PEPIJN, Martin, (Pepin, or Pepyn,) was born at Antwerp in 1575. It is not known under whom he studied, but he went when young to Italy, where he remained several years. Such was the reputation he acquired at Rome, that when Rubens, who was then in the zenith of his fame at Antwerp, heard of Pepijn's intention to return to his native country, it occasioned him some uneasiness. Pepijn became a member of the Guild at Antwerp about 1600, and died in 1642 or 1643. In the church of the hospital at Antwerp there are two admirable works by him; they are both triptychs. In the centre picture of one he has represented the Baptism of St. Augustine; on one of the wings, that Saint giving alms to the poor; on the other, St. Augustine curing the Sick. The centre picture of the other triptych represents St. Elisabeth giving charity to a group of miserable objects, who are struggling to approach her. On one of the wings is the death of that Saint, and on

the other her Ascension to heaven, with a choir of angels. The Museum of the same city possesses a 'Preaching of St. Luke,' and 'The Passage of the Red Sea' (1626), by him; the Cathedral a 'St. Norbert,' and the Arenberg Gallery at Brussels a 'Female Head.' Most of the works of Pepijn are, however, in Italy. His daughter, KATHARINA PEPIJN, also a painter, was born in 1619, and became a member of the Guild in 1653.

PÉQUEGNOT, AUGUSTE, French painter and engraver; born Oct. 5, 1819, at Versailles; became a pupil of the elder Ciceri; painted landscapes and completed several remarkable engravings. He died in Paris in 1878.

PÉQUIGNOT, an obscure French landscape painter of the 18th century. He is chiefly remembered as the friend of Girodet Trioson, with whom he travelled.

PERAC. See DUPÉRAC.

PÉRAIRE, PAUL EMMANUEL, French landscape painter; born in 1830 at Bordeaux; a pupil of Isabey and of Luminais; since 1866 exhibited regularly at the Salons, his subjects being mainly suggested by the scenery of the environs of Paris. His picture, 'Le Marais, environs de Corbeil' (1890), was bought by the State, as also his large canvas exhibited at the Salon in 1892, entitled 'Un coup de vent; blés versés.' Other pictures by him are: 'Île de Croissy à Bougival' (1866), 'La Saison Dorée, bords de la Seine' (1882), and 'Couchée du Soleil, Ballancourt' (1886). In 1880 he received a medal of the third class, and an honourable mention at the Universal Exhibition of 1889. He died in Paris, January 21, 1893.

PERANDA. See SANTO PERANDA.

PERCELLES (or PERCELLIS). See PARCELLES.

PERCY, SIDNEY RICHARD, was a son of Edward Williams the landscape artist, who assumed the name of Percy. He was born about 1821, and died at Sutton in Surrey in 1886. He was a clever landscape painter, and the founder of the so-called School of Barnes. He constantly exhibited at the Royal Academy and various other Picture Exhibitions, and was a prolific painter, contributing over 300 pictures to various Exhibitions.

PERDANUS, ABRAHAM, a Dutch painter of still-life, born at Haarlem in 1673. He was a pupil of Brakenburg, and died at Maarsen in 1744.

PERE, ANT. VAN DE. See VANDEPERE.

PEREA, ——. A Spanish painter mentioned by Espinosa de los Monteros among the artists employed at Seville in the decoration of the funeral monument of Philip II. Perhaps identical with Pereira (*q. v.*).

PEREA, BLAS DE, was a Portuguese painter, who settled in Castile about 1550. He was a friend of the painter Francisco de Holanda.

PEREDA, ANTONIO, (or PEREA,) a Spanish historical painter, was born at Valladolid in 1599. He was a scholar of Pedro de las Cuevas, and gave early proofs of his ability in art. After making considerable progress in the school of Cuevas he was placed by his patron, Don Francisco de Texada, with Juan Bautista Crescenzi, Marquis de la Torre, who had been a pupil of Pomerancio. At the age of eighteen he produced and exhibited to the public a picture of the 'Immaculate Conception,' in which the Virgin appeared on a throne of clouds supported by angels. The reputation he acquired by this performance induced the 'Conde-Duque,' Olivarez, who was then occupied in filling the palace of the Buen Retiro with the works of the best Spanish painters, to place Pereda among those of the highest rank. He performed his part to the satisfaction of his patron, and was munificently rewarded. Pereda's works were much in request, and he exercised his talent on a great variety of subjects. History, social scenes, still-life, vases, tapestry, musical instruments; all were within the compass of his versatile brush. He died at Madrid in 1669. His works were formerly to be found in all the palaces and churches of Madrid, Toledo, Alcala, Cuenca, Valladolid, and in many private collections. At present there are two in the Madrid Gallery, one of which is a 'St. Jerome meditating on the last Judgment;' in the church of San Tomas is a 'St. Domingo and God the Father' (1640), and in the Academy of San Fernando 'The Dream of Life;' in Marshal Soult's collection there was a 'Christ asleep on the Cross,' with flowers and skulls about Him; in the Esterhazy Gallery, at Pesth, there is a 'St. Anthony and the Infant Christ' (the same subject is among the Suermondt pictures at Berlin); a still-life subject (1621) is at St. Petersburg; and three or four in the Gallery at Munich. Formerly it was considered that no Spanish collection was complete without an example of Pereda.

PEREDA Y DUARTE, TOMAS DE, a Spanish artist, who became a member of the Academy of San Fernando in 1757. He died in 1770.

PEREGRINI DA CESENA, an Italian engraver of the 15th century. Duchesne enumerates sixty-six plates by his hand, which he calls *nielli*. More recent critics, however, see in these not proofs of goldsmith's work, but impressions from plates expressly engraved for printing. The facts in favour of this view are, in the first place, the number of these so-called *nielli*, and, secondly, the occurrence of the artist's signature upon the prints with the letters the right way. Peregrini's most important plate is a 'Resurrection,' which is signed *De Opus Peregrini Ce*. The rest of the plates ascribed to him are signed either P or O.P.D.C.

PEREIRA, VASCO, (PEREYRA, or PREIRA), was a Portuguese painter, who resided at Seville, in great credit, at the end of the 16th century. He was employed in 1594 to repair the fine fresco of 'Christ of the Criminals,' painted only thirty years previously by Luis de Vargas. He was one of the artists employed in the cathedral of Seville in 1598, to prepare the magnificent decorations for the funeral service of Philip II. He painted the 'Decollation of St. Paul' for the convent of that order, in competition with Mohedano and Vazquez. He executed many other works which have ceased to exist in Spain, though some are to be found in Portugal. He was reckoned a skilful draughtsman, but dry and hard as a colourist, as may be noted in the 'Four Doctors of the Church' painted by him for the library of the Carthusians of Santa Maria de las Cuevas, and an 'Annunciation' in the college of San Hermenegildo. He died at the commencement of the 17th century. The Dresden Gallery possesses a 'St. Onofrius' by him. In the case of the 'Crucifixion' in the Misericordia of Oporto, it is undecided whether it was the work of Pereira, or of Vasco Fernandez. The Museum of Seville possesses a 'Nativity' dated 1579.

PERELLE, GABRIEL, an eminent French designer and engraver, was born at Vernon-sur-Seine at the beginning of the 17th century, and died in Paris in 1675. He was instructed by Daniel Rabel, whom he soon surpassed. He excelled in drawing

and engraving landscapes and views, of which he left a prodigious number. He usually enriched them with ruins and other objects, which give an agreeable variety to his scenery. Although by far the greater part of his plates are from his own compositions, he also engraved from the designs of several other masters, particularly Paul Bril, Gaspar Poussin, Asselyn, and above all, Silvestre. His best works are comprised in the two collections, 'Délices de Paris,' and 'Délices de Versailles.' He was assisted in his numerous works by his sons, NICOLAS and ADAM PERELLE, who, after his death, engraved a great number of plates of architectural views, landscapes, &c., which are inferior to those of their father. Nicolas is stated to have engraved 'The Four Seasons,' and 'The Four Elements,' and to have died at Orleans; Adam, to have been born in 1638, and died in Paris in 1695. The Perelles worked both with the point and the graver. Their works from their own designs are multifarious, and frequently to be met with. The following are the principal plates they engraved after other artists:

A set of four Views, the Church of St. Michel at Dijon, the Palace in that City, the Bridge of Grenoble, and the Porte Royale at Marseilles; *after Silvestre.*
Four Views in Paris, the Arsenal du Mail, the Pontneuf, the Louvre, the Mail, and surrounding country; *after the same.*
A set of four Views, the Baths of Bourbon d'Archambaud, the Castle of Bourbon Lancy, with the Baths of Julius Cæsar; and the great Chartreuse near Grenoble; *after the same.*
Six Views of the Jardin de Ruel; *after Israel Silvestre.*
Two Mountainous Landscapes, with biblical subjects; *after P. Bril.*
Six Views in Rome and its Environs; *after J. Asselyn.*
A View of Ruins, with the Adoration of the Magi; *after Poelemberg.*

PERERIETTE, ——, executed a coarse etching after Paolo Veronese, representing the Holy Family accompanied by two angels.

PERET. See PERRET.

PEREYRA. See PEREIRA.

PÉREZ, ANDRES, a Spanish historical and flower painter, was born at Seville in 1660; and was instructed by his father, Francisco Pérez de Pineda one of the members of the Society of Professors who established the Academy in that city, and who was himself a scholar of Murillo. In the sanctuary of Santa Lucia, at Seville, there were three Scriptural subjects relating to the holy sacrament, signed *Andres Pérez*, 1707; and in the sacristy of the Capuchins of the same city another with the date 1713, representing the 'Last Judgment,' taken in part from that of Michelangelo. Pérez was, however, most successful in painting flowers and other objects after nature. His historical works show a great falling off from the good rules Murillo had endeavoured to establish. Andres Pérez died in 1727.

PÉREZ, ANTONIO, a Spanish historical painter, born in a village of Andalusia. In 1548 he was employed to paint chosen subjects for the old sanctuary of Seville cathedral. In 1550 he finished three pictures for the church of Nuestra Señora; in 1553 he painted the altar of San Ibo, and in 1555 restored that of the church of San Francisco. He died about 1580. His son Antonio worked with him.

PÉREZ, ANTONIO and NICOLAS, painters, were two brothers living at Seville from 1654 to 1668, who devoted considerable time and money to the foundation of the Academy in that city.

PEREZ, BARTOLOMÉ, was a Spanish painter, born at Madrid in 1634, and appointed painter to the king in 1689. He was the scholar and son-in-law of the flower-painter Arellano, whom he excelled as a draughtsman, and sometimes assisted by painting the figures in his works. He was particularly successful in rendering curtains and drapery, on which he was much employed for the theatre at Buen Retiro. His flower-pieces too were much esteemed. He died in 1693 from a fall from some scaffolding whilst painting a ceiling in the palace of the Duke of Monteleon. He painted a 'St. Rosa of Lima,' a 'Virgin praying to the Child,' and many flower paintings, of which there are four good examples in the Madrid Museum.

PÉREZ, FLORIAN JUAN, a Spanish nobleman, and amateur painter of genre subjects, was born in the neighbourhood of Madrid in the first half of the 16th century. He was a knight of a religious order; in 1566 was appointed valet to Philip II. He died at the commencement of the 17th century.

PÉREZ, JOAQUIN, a Spanish historical painter, was born at Alcoy. In 1773 he gained the prize from the Academy of San Carlos at Valencia. He died in 1779.

PÉREZ, MATTEO. See ALESIO.

PÉREZ DE LA VILLA AMIL, GERONIMO, a Spanish painter, born at Madrid about 1810. He studied at the Madrid Academy, and painted landscape, genre, and notably architectural interiors with figures. His best known picture is an 'Interior of Seville Cathedral on Corpus Christi Day.' He published a work on Spanish Architecture, illustrated by lithographs. He died at Madrid in 1853.

PEREZ DE PINEDA, FRANCISCO, was a pupil of Murillo. His son, who bore the same name, went at his father's death to the school of Luca de Valdés, and died at Seville in 1732. Bermudez says that his pictures were as bad as the doggerel verse in which he wrote the life of Fernando de Contreras.

PERFETTI, ANTONIO, an engraver, was born at Florence in 1792, and from 1818 onwards was a pupil of Rafael Morghen. In 1828 he obtained the prize at the Florence Academy with his 'Sibyl of Cumæ,' after Guercino, but obtained wider renown through his 'Presentation in the Temple,' after Fra Bartolommeo. He and his pupils completed the engraved collection of the Gallery of Florence. He died in that city in 1872. Other plates by him are:

The Madonnas 'della Sedia' and 'del Granduca'; *after Raphael.*
Birth of the Virgin; *after Andrea del Sarto.*
Portrait of Dante; *after Giotto.*

PERGER, ANTON VON, German painter; born December 20, 1809, at Vienna; was first taught by his father and afterwards at the Vienna Academy. He then travelled in Italy, becoming Professor at the Vienna Academy in 1845. He painted landscapes and genre scenes. He had also considerable literary talent. He died at Vienna, April 14, 1876.

PERGER, SIGMUND FERDINAND VON, historical painter and engraver, was born at Vienna in 1778, and studied at the Academy there. In 1816 he became Court painter, and in 1825 assistant custodian of the Belvedere Gallery. He died in the same city in 1841. As a painter on porcelain he showed himself especially skilful, working eleven years at the Imperial factory. Among his works we may name:

Horse-race at Kopcsan (*afterwards engraved by himself*).
The Herald bringing the News of the Victory of Marathon to Athens.

The Rape of Ganymede.
Romulus and Remus with the She-wolf. (*Etching.*)

PERICCIOLI, Giulio, (or Periccivoli,) designer and etcher, was born at Siena about 1600, and after receiving some instruction from his uncle Francesco, an ecclesiastic and calligraphist, completed his studies in Rome and Venice. He subsequently visited Constantinople, Egypt, Malta, Sicily, and Spain, where Philip III. appointed him drawing-master to the prince, his son. He next went to Holland, and was similarly employed on behalf of the Princess Louise; then to England, where he painted Charles I.; and finally returned to his own country, where he entered the service of the Grand Duke of Tuscany. He died after 1660. He produced numerous pen-and-ink drawings, several of which he etched. Two plates by him after Vanni represent a 'King writing,' and a 'Warrior on horseback.'

PERIER, François, an obscure French painter and engraver, who died about 1655. He was a native of Saint-Jean-de-Laure. He was a member of the *maîtrise*.

PERIGAL, Arthur (Senior), an English historical and portrait painter who gained the Royal Academy Gold Medal in 1811 for his 'Themistocles taking refuge with Admetus.' In early life Mr. Perigal was in the Admiralty, where several of his relatives have held appointments at various times, but he resigned his post in order to devote himself to Art. A fine example of his work is a large canvas representing a scene from 'The Talisman,' where Queen Berengaria and Edith Plantagenet intercede with King Richard for the life of the Knight of the Leopard. This picture is now in the possession of his daughter-in-law—Mrs. Perigal, of 7 Oxford Terrace, Edinburgh. Other examples of his work are—'Lo, at the Couch where Infant Beauty Sleeps,' and 'The Finding of Moses.' He also painted many portraits, including a very fine one of his son—Arthur Perigal, R.S.A.—now in 7 Oxford Terrace, Edinburgh. Mr. Perigal lived in London, Northampton, and Manchester, and finally settled at Edinburgh, where he died in 1847. A. O'R.

PERIGAL, Arthur, R.S.A., son of the above, was born in London in 1816. He was a landscape painter of considerable repute, his forte being Highland scenery, but he also painted many Italian and Norwegian scenes. He spent many winters in Italy. A fine specimen of his work in that country is a large oil-painting, 'The Grand Canal, Venice,' which can hold its own among the many representations of that famous waterway, and which elicited the warm praise of his friend, T. Faed, R.A. This fine picture is now in the possession of his widow at 7 Oxford Terrace, Edinburgh. Another large picture, 'Pompeii with Vesuvius in Eruption,' was painted on the spot during the eruption of 1872. This is now the property of his son-in-law, Lt.-Col. J. O'Reilly, A.M.S., Belhaven, Guildford. Mr. Perigal painted an immense number of pictures of Highland scenery, a great many of which are to be found in private collections in Scotland. The large oil-painting, 'The Borderland,'—now in the possession of his widow—was specially asked for, and hung in a conspicuous position in the Glasgow Exhibition of 1889. A fine oil-painting, 'Glen Nevis,' occupied a prominent position in the Glasgow Exhibition of 1901, and attracted much attention. It was lent by its owner, L. Platt, Esq., Stirling. The fine picture, 'Romsdal' (Norway), was bought by the Academy of Fine Arts. Some others of Mr. Perigal's many works are:

Molde (Norway).
Early Summer in Lowlands. (*Bought by Academy of Fine Arts.*)
Loch Lee—Glen Esk. (*In the Collection of the Earl of Dalhousie.*)
Spittal Sands and Rocks. (*Exhibited in Royal Academy and bought by Mr. Samuel Morley, M.P.*)
Dunrobin Castle.
On the Jed.
An Evening in Skye.
Loch Tromlie.
Arran.
Moor near Kinlochewe, Rosshire. (*Scottish National Gallery.*)
The Matterhorn by Moonlight.
Loch Corruisk (Isle of Skye).

The two last-named pictures are now in the possession of his son, Dr. Perigal, New Barnet.

In the house where Mr. Perigal lived and worked (No. 7 Oxford Terrace, Edinburgh) there are a great number of his paintings in oils and water-colours, and many hundreds of his works were dispersed by sale after his death. Mr. Perigal was a regular exhibitor in the Scottish National Academy, Edinburgh, and an occasional contributor to the Royal Academy and the British Institution from 1861 to 1876. He was elected an Associate of the Royal Scottish Academy in 1841, an Academician in 1868, and Treasurer in 1880. At a later period many people hoped and expected that he would have been elected President. Mr. Perigal died somewhat suddenly in 1884, and is buried in the Dean Cemetery, Edinburgh. A. O'R.

PERIGNON, Alexis Joseph, a French painter and engraver, also an architect and notary, was born at Nancy in 1725. He travelled in Italy and Switzerland, and died in Paris in 1782. He painted landscapes in oil, and flowers in gouache; and has also etched 43 plates from his own landscapes.

PERIGNON, Alexis Nicolas, a French portrait and genre painter, born in Paris in 1806. He was the son of A. N. Perignon, under whom, and Gros, he studied. His works were awarded medals in 1836, 1838, and 1844, and he obtained the Legion of Honour in 1856, becoming an officer of the order in 1870. His latter years were spent at Dijon as Director of the Academy there. He died in 1882. He painted 13 portraits of women between 1875 and 1881.

PERIGNON, Alexis Nicolas, the younger, a French painter of portraits, genre, and historical subjects, was born in Paris in 1785. He was a pupil of Girodet, and exhibited at the *Salon* from 1814 to 1850, obtaining a second-class medal in 1824. He died in 1864. At Versailles there are two pictures by him:

Davoust in 1792.
The Duke of Orleans and the Duke of Chartres.
Nantes. *Museum.* Portrait of Admiral Baron Larrey.

Perignon's daughter, Caroline Louise Emma, Mme. Debay, also won some repute as a painter.

PÉRIN, Alphonse Henri, French painter, born in Paris, March 12, 1798; became a pupil of Guérin at the École des Beaux Arts. In 1827 he went to Rome and made the acquaintance of Orsel. Decorations by him are in Notre Dame, Paris; he also painted portraits, landscapes and genre scenes. His engraving of Madame Récamier is also re-

markable. In 1827 he obtained a second-class medal, and the Legion of Honour in 1854. He died in Paris in January 1875.

PERIN-SALBREUX, Lié Louis, a French miniature painter, born at Rheims in 1753. He came to Paris at the age of twenty-five, and took lessons from an Italian painter called Sicardi. On the outbreak of the Revolution he retired to Rheims, where he died in 1817.

PERINI, Giuseppe Sforza, an Italian engraver, was born at Rome about the year 1748, and was still living in 1795. He executed some of the plates for the 'Scuola Italiana' of Gavin Hamilton, and engraved some of the statues in the Clementine Gallery. The following, among others, are by him:

The Frontispiece to the 'Scuola Italiana,' with two figures by *Michelangelo.*
Jupiter and Antiope; *after Jacopo Palma*
Charity; *after Bartolommeo Schedone.*
Christ bearing his Cross; *after Lanfranco.*

PERINI, Lodovico, an indifferent Italian engraver, has left some prints executed with the graver, among which is one representing two men playing at cards, and a woman overlooking them.

PERINO del VAGA. See Buonaccorsi.

PERIS, Henri, a Flemish landscape painter. He was appointed Dean of the Corporation of St. Luke at Antwerp in 1662. In the church of the Augustins at Antwerp are two landscapes by him. He died in 1670.

PERISIN. See Perrissim.

PERJECOUTER. See Serwouter.

PERKINS, Charles C., an American painter, draughtsman, and writer on art. He was born at Boston in 1823. He studied painting under Ary Scheffer, and etching under Bracquemond and Lalanne, but most of his life was devoted to the study of art history and to its teaching. In 1876 he was appointed honorary director of the Museum of Fine Arts at Boston. In 1864 he published 'Tuscan Sculptors,' in two volumes; in 1867, 'Italian Sculptors,' in one volume, and in 1878, 'Raphael and Michael Angelo.' The plates in these books were etched by himself, mostly from his own designs. He died in 1886.

PERLA, Francesco, the reputed author of two frescoes in the Cathedral of Mantua, dating from the 16th century.

PERNA, Pietro, according to Strutt, was an engraver on wood, to whom some prints marked *P. P.* are usually attributed. He lived to the latter end of the 16th century.

PERNET, ——, is mentioned by Strutt as an engraver who lived about the year 1620, and executed a few indifferent portraits.

PERNICHARO, Pablo, a native of Zaragoza, studied with Hovasse at Madrid. Philip V. granted him a pension to enable him to study in Rome, where he was elected to the Academy of St. Luke. On his return he became painter-in-ordinary to the king, and Director of the Academy of San Fernando from 1753 till his death in 1760. He furnished various sacred compositions to the palace, the Academy, the church of San Isidro, and the hospital of Monserrate, also a copy of Raphael's 'Assembly of the Gods' to the palace of San Ildefonso.

PERNOT, François Alexandre, was born at Wassy (Haute Marne) in 1793. He was a pupil of Victor Bertin and Hersent. He travelled from 1818 to 1828, through Switzerland, the Vosges, the Rhine Provinces, Belgium, England, and Scotland. He worked to some small extent as a sculptor also. He died in 1865. Among his pictures we may name:

Eighty sketches of old Paris.
A series of picturesque Views in Scotland.
The Trenches of Vincennes. (*Versailles Gallery.*)
Marius in Carthage.
Tell's Chapel.
Ruins of the Château de Pierrefonds.

PEROFF, Wassilij Grigorjewitsch, Russian painter; born December 1833 at Tobolsk (Siberia). He was the natural son of Baron Krüdener, and received the name of Peroff for his ability in writing (*pero* signifying *pen*). He studied with Stupin at Arsamass, and with Wassiliew at Moscow, and in Paris. It was at Moscow that he settled, where he became a professor. He began as one of Russia's most realistic painters by his canvas 'Arrival of the Police Officer,' exhibited in 1858, which gained him the silver medal of the Petersburg Academy. This was followed by a series of pictures depicting tragic events in domestic life in some remote villages of the Caucasus. He was successful in light genre subjects too; and his fertility may be imagined when we know that he signed upwards of 200 oil-paintings. His health, and, in fact, his mental powers, at last gave way, which put a sudden stop to his career as an artist. He died at Moscow, May 22, 1882.

PEROLA, Juan, Francisco, and Estéfano, painters, sculptors, and architects, were three brothers, natives of Almagro, in La Mancha, who are supposed to have studied in the school of Becerra. In 1586 they were employed by the Marquis of Santa Cruz, with Cesare Arbasia, an Italian, to paint in fresco the staircase, halls, and court of his palace at El Viso. In the adjacent conventual church of the Franciscans were some oil pictures and various marble tombs attributed to the Perolas; they also assisted Mohedano in painting frescoes for Cordova cathedral.

PERON, Dal. See Cusighe.

PÉRON, Louis Alexandre, a French historical painter, was born in Paris in 1776. He was a pupil of David, and among his works are 'The Capture of Toulon' and 'The Murder of the Innocents.'

PERONI, Giuseppe, according to Abate Affo, was born at Parma about the year 1700. He first studied at Bologna, under Felice Torelli and Donato Creti, and afterwards went to Rome, where he became a scholar of Agostino Masucci. He was a tolerably correct designer, and, in his best performances, imitates the style of Carlo Maratti. Such are his pictures in the church of San Satiro, at Milan; and the 'Conception,' at the Padri dell' Oratorio, at Turin. In competition with Pompeo Batoni, he painted in fresco for the church of Sant' Antonio Abate, 'The Crucifixion,' which places him among the most respectable artists of his time. He died in 1776.

PEROTTI, Pietro Antonio, portrait painter, was born at Verona in 1712, and died there in 1793. He was a pupil of Balestra, and painted pastel portraits at Venice, Rome, and London. He married Angelica Legru (born 1719, died 1776), who executed works of a similar class.

PÉROU, Antoine, an obscure painter, who was appointed concierge to the Académie in Paris, in the time of Louis Testelin, whose pupil he had been.

PEROUX, Joseph Nicolaus, was born at Lud-

wigsburg in 1771, and after studying at Stuttgart, became the first teacher of Overbeck, and came in 1806 to Frankfort, where he died in 1849. He painted portraits in oil and miniature, an allegorical Reformation picture, and a 'Christ as the Children's Friend' (now in the City Collection at Frankfort).

PEROXINO, Giovanni, a painter who was active at Alba, in Piedmont, in the year 1517. He painted an altar-piece for the conventuali, in that town.

PERRACINI, Giuseppe, an historical painter, called Il Mirandolese. He was born in 1672, and died in 1754. His talent was very slight, and he should not be confounded with Pietro Paltronieri, who was also called Il Mirandolese.

PERRANDEAU, Charles, French painter; born 1865 at Sully-sur-Loire (Loiret); was a pupil of Cabanel; made his début at the Salon in 1880 with 'Extase'; obtained an honourable mention in 1881 for 'Mort de Jésus' and 'La Veuve'; also a third-class medal in 1886 for 'Misère'; and a silver medal at the Universal Exhibition of 1889; painted genre pictures, and landscapes melancholy in feeling and masterly in execution. He died June 20, 1903. P. P.

PERRE, Jan. See Van der Perre.

PERREAL, Jehan, called Jean de Paris, was court painter to Charles VIII., Louis XII., and Francis I., from 1483 to 1528, and produced numerous pictures of battles and sieges. His father, Claude de Perreal, painter and poet, in whose honour Clément Marsh wrote some verses, was valet to Louis XI. in 1474. Jean's name occurs for the first time in 1483, as that of a valet-de-chambre to Charlotte, the wife of Louis XI. He followed the French army into Italy, and was commissioned to paint some of its feats. Jean was employed by the municipality of Lyons in 1489 and 1493 to organize the *fêtes* given by the town in honour of the visit of Charles VIII. In 1496 he was the first to sign the act of incorporation of the Lyons artists. He was the friend and protector of the poet, Jean Lemaire, whom he presented to Anne of Brittany. After Anne's death Perreal was charged to paint her portrait, which he did, from the corpse. The miniatures in a manuscript relating to the Queen's obsequies are also ascribed to him. Perreal, who was en engineer and architect as well as a painter, died in 1528 or 1529.

PERRET, Marius, French painter; born at Moulins (Allier); studied under Cabanel; for several years exhibited regularly at the Salon; gained an honourable mention at the Exhibition of 1889; at the Salon of 1890 won the Prix Raizecourt-Goyon; a medal in 1892; and a second-class medal in 1897. His later work dealt entirely with scenes of Indo-China, to which he gave great vivacity and colour. His Algerian picture, 'Douar d'Ouled Nayli,' gained a silver medal. He died at Java in September 1900.

PERRET, Pieter, (or Pedro Peret,) an engraver, was born about 1550: it is uncertain whether he was a native of France or of the Low Countries. He studied at Rome under Cornelis Cort, and was engraver to the Duke of Bavaria and the Elector of Cologne. In 1589 he settled at Antwerp, where he engraved some views of the monastery of San Lorenzo in the Escurial, from drawings by Juan de Herrera, which gave so much satisfaction to Philip II. that he invited him to Spain, and appointed him his engraver; an office which he retained under Philip III. and IV. He was called to Madrid in 1595, and resided there till his death in 1637. His chief performance was a set of portraits of the Kings of Portugal, published in 1603, which he inscribed *Pedro Perret sculptor Regis fecit.* He also engraved several plates of historical subjects, among which are:

The Woman taken in Adultery; *after Brueghel.*
The Chastity of Joseph; *after Speeckaert.*
Four subjects from the Life of Ignatius Loyola, with his portrait.

PERRIER, François, called Le Bourguignon, was a French painter and engraver, who was born either at Saint Jean de Losne or at Macon, in Burgundy, about the year 1584. He was the son of a goldsmith, who had him instructed in the elements of design; but as he opposed his desire of becoming a painter, the young Perrier secretly left his home, and, without the means of subsistence, associated himself with a blind mendicant, who was on his way to Italy, and by this means arrived at Rome. He accidentally became acquainted with Lanfranco, who encouraged him in his pursuit, and admitted him into his school. After a residence of several years at Rome, he returned in 1630 to France, and passed some time at Lyons, where he painted a set of pictures for the cloister of the Carthusians. He then visited Paris, where Simon Vouet, who was then in possession of every commission of importance, employed him in painting the chapel of the chateau of Chilly, from his design. Finding little employment in Paris, he returned to Rome in 1635, where he applied himself to engraving the principal antique statues and bas-reliefs, and executed several plates after the Italian masters, as well as from his own designs. After the death of Simon Vouet, he returned to Paris in 1645, when he was employed to paint the gallery of the Hôtel de la Vrillière, and was one of the twelve professors who in 1648 founded the Academy. He died in Paris in 1650. Some of his best paintings are the frescoes in the above hotel, and his pictures of 'Apollo in the Chariot of the Sun,' 'The Temptation of St. Anthony,' and 'Acis and Galatea'—this last in the Louvre. We have by him also a considerable number of etchings, from his own designs, and after other masters. He sometimes signed his name *Paria.* The following are his principal plates:

A set of one hundred prints from antique statues, published at Rome.
A set of fifty, from ancient bas-reliefs.
Ten plates of Angels from the Farnesina; *after Raphael.*
Two plates of the Assembly of the Gods, and the Marriage of Cupid and Psyche; after the paintings by *Raphael*, in the Farnesina.
The Communion of St. Jerome; *after Agost. Carracci.*
The Flight into Egypt; *after the same.*
The Nativity; *after S. Vouet.*
The portrait of Simon Vouet; *F. Perrier fecit.* 1632.

AFTER HIS OWN DESIGNS.

The Holy Family, with St. John playing with a Lamb.
The Crucifixion; inscribed *Franciscus Perrier, Burgundius, pinx. et scul.*
St. Roch curing the Plague-stricken.
The Body of St. Sebastian, supported by two Saints.
Venus and the Graces.
Time clipping the Wings of Love, engraved in chiaroscuro.

PERRIER, Guillaume, born at Macon about 1600, was the nephew and scholar of François Perrier, whose style he followed. Of his works as a painter the most considerable are his pictures in

the sacristy of the Minimes at Lyons, where he took refuge, having killed a man in a duel. We have by this artist several etchings, executed in the style of his uncle. He died in 1655. Among his best plates we may name:

A Holy Family.
The Death of the Magdalene.
Portrait of Lazarus Meysonnier.
An allegorical subject.

PERRIN, Émile, French painter, born at Rouen in 1810; became a pupil of Delaroche and of Gros. In later life he became Director of the Paris Academy of Music, and also of the Paris Opera Comique. His pictures include 'Malfilâtre mourant' (in the Caen Museum), 'Mort de Saint Meinrad,' and 'Louis XIV. au Château de Crécy.' He died September 15, 1884.

PERRIN, Jean, was an obscure engraver on wood, who, conjointly with Jean Munier, executed a set of cuts for a work entitled 'La Morosophie de Guillaume de la Perrière Tolsain, contenant cent Emblemes,' published in 1553.

PERRIN, Jean Charles Nicaise, a French historical painter, was born in Paris in 1754. He was a pupil of Doyen and Durameau. In 1787 he was elected a member of the Academy of Painting. Among his works are, 'Venus healing the Wound of Æneas,' 'The Sacrifice of Cyanippus,' and an 'Assumption.' He died in 1831.

PERRIN, Olivier Stanislas, a French painter, born at Rostrenen in 1761. He first studied at the Academy of Rennes, but afterwards, through the kindness of the Duke of Charost, he entered the studio of Doyen. He then worked with the engraver Massard, after which he went on two or three campaigns. He then obtained a Government post at Quimper, and painted several pictures illustrating Breton life. He died at Quimper in 1832.

PERRIN, Thomas, a miniaturist, who flourished at Dijon about 1400. He worked for the Duke of Burgundy.

PERRISSIM, Jacques, (Perisin, or Persinus,) was an old French engraver, who flourished about the year 1570. In conjunction with J. Tortorel, he designed and engraved, partly on wood and partly on copper, a set of twenty-four large prints, representing subjects from the Huguenot war, 1559 to 1570. His copper-plates are etched in a coarse, incorrect style; the woodcuts are executed with more attention. He sometimes signed his prints *J. Perrissim fecit*, or *J. Persinus fecit*, and sometimes marked them with the monogram . Zani thinks that he was a German by birth, an opinion in which Nagler seems to concur. The latter says he was born in 1530, and quotes the work referred to as being published in 1567 and 1574. Brulliot has given his monogram thus which agrees with Nagler, who calls him *C. Jakob*. When he engraved conjointly with Tortorel the monogram is . See also Tortorel.

PERRONEAU, Jean Baptiste, a French engraver, was born in 1731, and died in 1796. He was instructed by L. Cars. He engraved also after Boucher, Van Loo, and Bouchardon. He was a painter in crayons, and was for a short time in England, where he exhibited some portraits in that medium. Among other prints, he has left two of the elements, 'Air' and 'Earth,' after Natoire; the companions, 'Fire' and 'Water,' are engraved by P. Aveline. Perroneau is said by Siret to have died at Amsterdam in 1783.

PERROT, Antoine Marie, a French landscape and architectural painter, born in Paris in 1787. He was a pupil of Watelet and Michallon. Among his landscapes are views of Clisson and Messina.

PERROT, Catherine, a French miniature, flower, and animal painter, who flourished in the 17th century. She was a pupil of Nicolas Robert, and was received into the Academy in 1682. She published some works on painting in miniature. She married one Claude Horry, a notary.

PERROT, Ferdinand Victor, a French painter, born at Paimbœuf in 1808. At the age of nineteen he painted for the small church of Ploudaniel an 'Assumption,' which attracted a great deal of attention. He then went to Paris to study, and there executed for M. Gudin a large number of lithographs. He painted several sea-pieces, and in 1836 went to Italy, where he produced a picture of 'Susannah and the Elders' which made some sensation. In 1840 he went to St. Petersburg, and was just about to be admitted into the Academy, when, yielding to the severity of the climate, he died in 1841.

PERRY, Francis, an English engraver, was born at Abingdon in Berkshire, and was a pupil of one of the Vanderbanks. He was for some time under Richardson, but made little progress as a painter. He afterwards set up as an engraver, and for some time worked for the magazines. He died in London in 1765. His best plates are coins and medals, which he copied with neatness and precision. He also engraved some portraits, among which we have the following:

Dr. Ducarrel, affixed to his Anglo-Norman Antiquities.
Matthew Hutton, Bishop of Durham.
Alexander Pope, Poet.

He also etched a series of drawings, by himself, of Lichfield Cathedral.

PERSECOUTER (or Persecuteur). See Serwouter.

PERSEUS, an ancient Greek painter, who flourished more than three hundred years before Christ. He was a disciple of Apelles, and though greatly inferior to his master, he may be presumed to have possessed considerable talents, as he was favoured with the particular esteem of that painter, who addressed a treatise on art to him.

PERSÉUS, Edvard, Swedish painter; born December 23, 1841, at Lund; became a pupil of the local Academy; studied at Düsseldorf, and subsequently under Piloty at Munich. Travelled in Italy in 1872, and then returned to his native city in 1875; painted historical subjects, such as 'Katherine Mansdotter and Erich XIV.,' 'Judith,' and also portraits. He died at Stockholm, October 8, 1890.

PERSEVAL, —, a French portrait painter, born at Chamery in 1745. He was a Professor of Drawing at the Royal College of Pont-le-Voy. In the Museum at Rheims there is an old woman's portrait by him. He died in 1837.

PERSIJN, Renier de, (Perseyn, Perzyn, &c.,) called Narcissus, was a painter and engraver, born at Amsterdam about the year 1600. He went to Rome, where, in conjunction with Cornelis Bloemaert, Theodor Matham, and M. Natalis, he engraved the statues in the Palazzo Giustiniani. He married the daughter of the glass-painter, Theodor Crabeth, who brought him a fortune which enabled him to drop the profession. He worked with the

JEAN BAPTISTE PERRONNEAU

[*The Louvre*

LA JEUNE FILLE AU CEAT

burin in a neat, clear style. We have also the following plates by him:

The Portrait of Ariosto; *after Titian.*
Baldassare, Count Castiglione; *after Raphael.*
S. Coster, Physician; *after Sandrart.*
Admiral Meppel; *after Pierson.*
Old Age; *after Rubens.*

PERSINUS. See PERRISSIM.

PERSON, NICOLAUS, a German engraver, flourished about the year 1700. He executed a set of indifferent prints after portraits of German Archbishops; these were published in 1696.

PERSYN, JAN, a Dutch portrait painter, born at The Hague in 1708. He was a pupil of Constantine Netscher. He afterwards entered the Artillery, and became an engineer in the service of the Dutch Republic.

PERTUS, RAPHAEL, a Spanish painter of history and landscape, who flourished at Saragossa about 1680. His landscapes were graceful in composition and pleasant in colour.

PERUCCI, ORAZIO, an Italian historical painter, born at Reggio in 1548. He was a pupil of Lelio Orsi, and was also an architect. In the church of S. Giovanni in Reggio there is a picture of S. Albert by him. He died in 1624. His son FRANCESCO was also an artist.

PERUGIA, BERNARDINO DA, was a painter living in Perugia in the early part of the 16th century, who has been often confounded with Pinturicchio. He established himself in San Severino in 1509, and in 1524 he painted an altar-piece, now in San Domenico of that city, representing a 'Virgin and Child, with four Saints.' Several paintings ascribed to him are to be seen in Perugia. In London, at Dudley House, is 'A Virgin holding a bird by a string, with the Child in her grasp.' At the Louvre, a 'Crucifixion,' with numerous figures, is generally attributed to him.

PERUGIA, MARIANO DA, or MARIANO DI DER EUSTERIO DA, an obscure scholar of Perugino, to whom Vasari refers as the author of a picture 'of slight interest' in S. Agostino, at Ancona. Mariotti, however, ascribes to him a better work in S. Domenico, at Perugia.

PERUGINI, a landscape painter of Milan, to whose pictures figures were added by Alessandro Magnasco.

PERUGINO, ALOISI (or LUIGI). See SCARAMUCCIA.

PERUGINO, DOMENICO, an obscure painter, who died in Rome about 1590, aged 70 years. He is supposed to have been also the engraver mentioned by Vasari as the author of certain excellent plates after Roman antiques (see vol. v. p. 431 [*Milanesi*])

PERUGINO, IL. See SANTI, PIETRO.

PERUGINO, IL CAVALIERE. See CERRINI.

PERUGINO, PAOLO. See GISMONDI.

PERUGINO, PETRUCCIO. See MONTANINI.

PERUGINO, PIETRO. See VANUCCI.

PERUGINO, POLIDORO, a goldsmith, who was living about 1550 at Perugia, and who may have also engraved. It has been suggested that he may be the Perugino alluded to by Vasari in the life of Marc-Antonio (vol. v. p. 431 [*Milanesi*]).

PERUZZI, BALDASSARE, in spite of Vasari's elaborate arguments to the contrary, was, it has been incontestably proved, a *native of Siena*, and *not* in any way related to the noble Florentine family of the same name. His father's name was not Antonio, but Giovanni di Salvestro di Salvadore, a weaver from Volterra, who settled at Siena, where, in 1481, Baldassare was born. He appears to have been originally a pupil of Giacomo Pacchiarotti, but came also markedly under the influence, first of Pinturicchio, and then of Sodoma: and, although other influences subsequently intervened, his work to the end abounds in traces of the manner of both these earlier masters. In the field of architecture, however, his individuality had full scope for development, in which art few before or since have excelled, or equalled him. No trace can now be found of the chapel at Volterra decorated by him, of which Vasari makes mention, but documentary evidence proves that in 1501 he was employed on certain paintings for the chapel of S. Giovanni in the Cathedral at Siena. About 1503 he left his home for the Eternal City, and among his earliest works there are the frescoes in the principal chapel at S. Onofrio. In spite of traditionary ascription of the more important part of these frescoes to Pinturicchio, Signor Cavalcaselle has been able to prove that the whole of the chapel is really the work of the young Peruzzi. Two other works, probably of about the same date and also exhibiting the same affinities with the style of Pinturicchio, are to be found in the Museum at Madrid: 'The Rape of the Sabines' and the 'Continence of Scipio'; whilst an interesting fragment of fresco representing the 'Three Graces' in the Palazzo Chigi at Rome recalls the celebrated marble group in the Cathedral Library of his native city. In this latter work the graceful pose and charming smile of the three beautiful heads betray the influence of Sodoma, as also does the peculiar treatment of the tree-trunks and foliage in the background. Of the two small chapels in the Church of S. Rocco a Ripetta mentioned by Vasari, one is totally destroyed, and the other so injured by restoration as to leave little or no trace of the original work. Signor Cavalcaselle, however, discovered some much more important evidences of his talent, overlooked by Vasari, in the 'Stanza dell' Eliodoro' in the Vatican—work spared by Raphael from the general destruction of his predecessor's labours in those apartments. It is even suggested by Signor Morelli that the portrait introduced into the fresco of the 'Expulsion of Heliodorus,' generally supposed to be a likeness of "Giulio Romano," is really one of "Baldassare Peruzzi." In two of the saloons of the Capitol are certain large frescoes representing scenes from Roman history, at present labelled 'Bonfigli,'—but attributed at different times to very varied authors—which, in spite of much destructive restoration, are clearly the work of Peruzzi. Here the influences of both Pinturicchio and Sodoma are very marked, though the taste of the artist himself for architectural effects is also strongly apparent. It was at about this period (1505–6) that he appears to have been particularly attracted to this latter art, and, through the influence of the wealthy Agostino Chigi, his fellow-citizen, to have obtained much employment at the Vatican from Pope Julius II., in which he even rivalled Bramante. To the year 1508–9 belongs a fine work by him in mosaic, still existing in the crypt of the Church of S. Croce in Gierusalemme; but the most important works, both pictorial and architectural, belonging to this period, were those carried out by him for Agostino Chigi at the celebrated Villa Farnesina in the Trastevere, the entire plan of which villa tradition has till recently assigned to Peruzzi. Whether this be so or not, he undoubtedly executed important external decora-

tions, which have unfortunately perished. Those, however, in the interior which still survive, though from their situation placed in strong contrast with masterpieces by his most celebrated contemporaries, hold their own for graceful design and imagination, and greatly redound to his credit. Throughout all his later paintings the influences of the two greatest masters of the time, Raphael and Michelangelo, may be observed striving with his earlier Sodomesque impressions, blended nevertheless by a talent distinctly individual to himself. These tendencies may again be noticed in the charming frescoes painted by him in the Capella Ponzetti of the Church of the Madonna della Pace. In 1522 he was invited to Bologna, where he made designs for the Church of S. Petronio, and also executed certain works for Count Giovanni Battista Bentivoglio. Among these last was a cartoon for the 'Adoration of the Magi,' subsequently copied by Girolamo da Treviso, and engraved by Agostino Carracci. This cartoon is now in the National Gallery in London. In 1520 he had been appointed by Leo X. architect of St. Peter's, but in 1527, at the Sack of Rome, after suffering great hardships and being plundered of all his possessions, he escaped to Siena, where he was warmly welcomed, appointed City Architect, and consulted on a vast variety of sudjects, artistic and military. To him is due the removal of the high altar and choir of the Duomo from under the cupola to its present position. During this time he decorated the chapel and certain ceilings at the Villa Belcaro outside the city. These frescoes, after cruel injury and neglect, have been carefully restored, but, alas! show little trace now of their original merit. The Palazzo Pollini, formerly "dei Celsi," is a fine specimen of his architectural skill, of which examples abound in his native city, and it contains three much-injured ceiling-paintings by him. He also painted the striking, but by no means faultless, 'Sibyl foretelling the Advent of Christ to the Emperor Augustus,' in the Church of the Fontegiusta. In March 1535 he returned to Rome to continue work at St. Peter's, but died—not, according to Vasari, without suspicion of poison—on the 7th of January, 1536, and was buried in the Pantheon beside Raphael. As an architect he takes rank among the greatest, and is scarcely surpassed by any, but as a painter, although he had much imagination, grace, and skill in draughtsmanship, his work shows rather too much trace of the prevailing influences with which he successively came in contact, and scarcely excite enthusiasm. His taste for decorative ornament was fine, and full of charming and fanciful conceits. His principal existing works with pencil and brush are as follows:

Berlin.	*Magazine*, 98.	Annunciation. E. (?).
Chiusi.	*Duomo, Sacristy.*	Madonna and Saints.
Dresden.	*Gallery*, 99.	Adoration of the Magi.
London.	*Nat. Gallery.*	Adoration of the Magi. (*Cartoon*).
„	*Bridgewater House.*	Adoration of the Magi.
„	*Mr. Mond.*	Portrait of Alberti Pio da Carpi. 1512.
Madrid.	*Gallery*, 573.	Rape of Sabines. E.
„	„ 574.	Continence of Scipio. E.
Milan.	*Marchese Fassati.*	Bust of young Man.
„	*Conte Giovio.*	Dido and Æneas.
Montpellier.	*Gallery*, 577.	Bust of young Man.
Munich.	*Gallery*, 1052.	Portrait of "Bindo Altoviti." (*According to Mr. Berenson, Cent. Italian Painters.*)
Munster.	*Gallery*, 40.	Madonna and Infant St. John. E.
in W. Rome.	*Villa Albani.*	Madonna with SS. Lawrence, Sebastian, James, and Donor. E.
„	*Borghese*, 92.	Venus.
„	*Capitol.*	Frescoes: Sala IV. Judith; Roman Triumph. E. Sala VII. Hannibal in Italy.
„	*Corsini*, 706.	Flight into Egypt.
„	*Farnesina.*	Frescoes: Sala di Galatea, the entire ceiling, and in a lunette a gigantic Head in monochrome.
„	„	Room off Sala di Psiche Frieze. All about 1511.
„	„	Saloon (upper floor). Decorative frescoes.
„	*Vatican.*	Stanza dell' Eliodoro, Fresco decoration of ceiling. (Decorative work only.)
„	*Museo Christiano, Case S. XIII.*	Marriage of St. Catherine. E.
„	*Prince Chigi.*	Fresco: The Three Graces.
„	*S. Croce in Gierusalemme, Crypt.*	Mosaics (after design) not later than 1508.
„	*S. M. della Pace, 1st Chapel, L.*	Frescoes: Madonna with Saints and Ponzetti as Donor; (above) Biblical Scenes 1516.
„	*S. M. della Pace, R. of High Altar.*	Presentation of the Virgin.
„	*S. Onofrio, Choir.*	Frescoes: Assumption and other sacred subjects. E.
„	*S. Pietro in Montorio, over 2nd and 3rd Chapels, R.*	Frescoes: Coronation, and Virtues.
Siena.	*Sala IX.* 29.	Madonna and Infant St. John. E.
„	*Arco delle due Porte.*	Fresco: Madonna, Infant St. John, and Catherine. L. 1535.
„	*Belcaro (near Siena).*	Frescoes: Ceiling, Ground Floor. Judgment of Paris.
„	„ *Loggia.*	Decorations (completely modernized).
„	„ *Church, Apse.*	Madonna and Saints.
„	*Palazzo Pollini.*	Ceiling Frescoes: Continence of Scipio; Epiphany; Stoning of Elders. L.
„	*Duomo, Chapel of S. Giovanni.*	Frescoes: Youthful Baptist in Desert; St. John Preaching. 1501.
„	*Fontegiusta, 1st Altar, L.*	Augustus and the Sibyl. L.

R. H. H. C.

PERUZZINI, Domenico, an engraver, born at Pesaro, supposed to have been the elder brother of Giovanni Peruzzini. He appears to have lived mostly at Ancona, and flourished from 1640 to 1661, according to the dates on the prints attributed to him by Bartsch. These prints had been previously ascribed to *Domenico Piola*, but the style is entirely different, both in design and execution. It is supposed that, like his brother Giovanni, he was a scholar of Simone Cantarini da Pesaro, and his etchings resemble those of that master, and of Guido Reni. Subjoined is a list of their titles:

The Holy Virgin, half-length, with the infant Jesus. *D. P.* 1661.

The Virgin seated, with the Infant on her knees. *D. P.* 1661.

Christ tempted by the Devil, in the form of an old man. *D. P.* 1642.

Christ bearing his Cross, with other figures, half-lengths. *D. P. P. F.* engraved on the cross (*circular*).

The Holy Family and Saints. *Dom^us. Per^us. Anconae*, 1661.

St. Anthony of Padua praying, and the Infant Jesus appearing to him on a cloud supported by three cherubim. *Dom P. F.*

The Assassination. A man in his shirt on a bed, assailed by three soldiers, one of whom thrusts a lance into his body. *D. P.* 1640.
Four landscapes. The first is signed *D. P. f. Anconae;* the others, *D. P.* only.
St. Jerome doing Penance in the Desert. The letters *D. P. F.* are on a plant to the right. (*Considered doubtful.*)

PERUZZINI, GIOVANNI, was born at Ancona, or at Pesaro, in 1629, and was a scholar of Simone Cantarini. There are several of his pictures in the churches of his native city, of which the most esteemed are the 'Decollation of St. John,' at the Spedale; and a picture of 'St. Teresa,' at the Carmelitani. He resided some time at Bologna, where there are some of his works in the public edifices, particularly the 'Descent of the Holy Ghost,' in the church of SS. Vitale ed Agricola; and a picture of 'St. Cecilia,' in the church dedicated to that Saint. He was invited to the court of Turin, where he executed several works, both in oil and in fresco, so much to the satisfaction of his patron, that he was made a knight of the order of St. Maurice. He died at Milan in 1694. He was vain of his facility of execution, and inscribed on one of the lunettes of the Portico de' Servi in Bologna, "Opus 24 Hor. Eq. Jo. P." (the work of twenty-four hours by Gio. Peruzzini, knight). Carlo Cignani, on reading it, observed, "Le minchionerie si fanno presto" (trifles are soon done). Giovanni's son PAOLO, and his brother, DOMENICO, were also painters.

PERY, NICOLAS, an obscure historical painter of the seventeenth century. He was received into the Guild of St. Luke, at Brussels, in 1736.

PERZYN. See PERSIJN.

PESARESE, IL (or SIMONE DA PESARO). See CANTARINI.

PESARI, GIOVANNI BATTISTA, an Italian historical painter, was a native of Modena. He lived some time at Venice, where he died after 1650.

PESARO, NICCOLÒ. See TROMETTO.

PESCHEL, KARL GOTTLIEB, a German historical painter, born at Dresden in 1798. He was a pupil of Vogel, and studied in the Dresden Academy. In 1825 he went to Rome, where he remained about a year. On his return he assisted his master Vogel on frescoes at Pilnitz. About 1830 he was appointed a Professor in the Dresden Academy. Considerable attention was devoted by him to mural decoration, and good examples of his work are to be seen in the Roman House, Leipsic; and at the Royal Palace at Dresden. He died in 1879. Amongst his chief pictures are:

Rebecca at the Well. (*Leipsic Museum.*)
'Come unto Me, all ye that labour.' 1851. (*Dresden Gallery.*)
The Crucifixion. (*Leipsic Museum.*)
Ezekiel in Babylon.
Angels appearing to Jacob. 1845. (*Dresden Gallery.*)
Holy Family. (*Leipsic Museum.*)

PESCI, GASPARO, a Bolognese painter of architectural perspectives who flourished about 1776. No details of his life are known.

PESCIA, MARIANO DA, also called GRAZIADEI, was an Italian painter the time of whose birth and death is uncertain; Zani says he died about 1520; others, that he was born in 1525, and died in 1550. It is also said that he was a scholar of Domenico Ghirlandajo, and assisted him in his works; but in that case he must have been born much earlier, as Ghirlandajo died in 1494. Perhaps it was Ridolfo Ghirlandajo. In the chapel della Signoria, in the Palazzo Vecchio at Florence, there is an altar-piece by him; and, in the Gallery, the 'Virgin and Infant Jesus, with Elizabeth and the young St. John.' It is agreed by all that he died young, and his known works are very few.

PESELLO and PESELLINO. See GIUOCHI.

PESENTI, GALEAZZO, called IL SABBIONETA, a painter and sculptor of Cremona, who flourished in the 15th century. A MARTIRE PESENTI, also called IL SABBIONETA, lived at Cremona at the end of the 16th century.

PESNE, ANTOINE, the son of THOMAS PESNE, (a portrait painter, and brother of Jean Pesne,) was born in Paris in 1684 (?). He studied under his father and under his uncle Charles de la Fosse, and afterwards spent some time at Venice for further improvement. After having been received a member of the Paris Academy he settled at Berlin, where he became court painter to Frederick the Great, as well as Director of the Academy. He died at Berlin in 1757. He painted history and portraits, and his works were much admired by the connoisseurs of the court. The Galleries of the Berlin 'Schloss,' and of Potsdam and Sans-souci, contain many of his works, and some elegant genre pictures are in the Dresden Gallery. Pesne painted figures in the pictures of his friends C. S. Dubois and P. C. Leygebe. The following are among the best known of his own pictures:

Portrait of Frederick the Great. (*Engraved by Wille.*)
His own Portrait. (*Dresden Gallery. Engraved by G. F. Schmidt.*)
Himself and Wife. (*Berlin Museum.*)
Family picture of the Colonel of the Swiss Guard, Baron von Erbach.
Tapestry pictures with portraits of Prince Leopold and his Family. (*Dessau Castle.*)
Portrait of the Chev. Vleughels.
" " Painter Dubuisson.
" " Madame Dubuisson.
A Cook plucking a Turkey.
A Young Girl with Pigeons.
Fortune-telling.
Portrait of the Engraver Scmidt and his Wife.

PESNE, JEAN, a French engraver, was born at Rouen in 1623, and died in Paris in 1700. It is not ascertained by whom he was instructed, but he attained some success as an artist, particularly as a designer. He produced 168 plates, of which some are executed with the burin alone, and others in combination with the point. His principal plates are from the pictures of Nicolas Poussin, with which he succeeded admirably; others are after Raphael, Titian, the Carracci, Guercino, Giulio Romano, and others. The following are perhaps the best:

PORTRAITS.

Two of Nicolas Poussin; *after pictures by that painter.*
Louis le Comte, Sculptor to the King.
François Langlois; *after Van Dyck.*

SUBJECTS AFTER POUSSIN.

Assumption of the Virgin.
Esther before Ahasuerus.
The Adoration of the Shepherds.
The dead Christ, with the Virgin and St. John.
The Entombment.
The Death of Sapphira.
The Holy Family attended by Angels, with a dedication to Le Brun.
The Vision of St. Paul.
The Triumph of Galatea.
The Testament of Eudamidas; *one of his best prints.*

The Seven Sacraments, in seven plates of two sheets each.
The Labours of Hercules, in nineteen plates; from the paintings in the Louvre.

SUBJECTS AFTER ITALIAN MASTERS.

The Holy Family; *after Raphael.*
A set of fifteen landscapes; *after Guercino*, and other masters.

PESZKA, Josef, Polish painter; born February 19, 1767, at Cracow; became a pupil of Estreicher, and then of Lampis and Smuglewicz at Warsaw. In 1797 he went to Wilna; in 1800 to St. Petersburg, and subsequently to Moscow. Became Court painter to Prince Radziwill. He returned to Cracow to fill the post of Professor at the University there. His choice was mostly that of historical and genre subjects. He died September 4, 1831.

PETE, Simon, an obscure painter of Valladolid, who flourished about 1661.

PETER, Emm., a German miniature painter, born at Jägerndorf in Silesia, in 1799. He died at Vienna in 1873.

PETER, Wenceslaus, animal painter, was born at Carlsbad in Bohemia in 1742. He applied himself successively to metal working, chasing, and sculpture before settling to the art which he at last adopted. He became Professor at the Academy of San Luca in Rome, and his best work is 'The Terrestrial Paradise.' A 'Hen and Chickens' by him is in the Borghese Gallery. He died at Rome in 1829.

PETERS, Anton de. See De Peters.

PETERS, Bonaventura and Jan. See Peeters.

PETERS, Frans Lucas, was born at Mechlin in 1606. He was the son of an obscure painter, from whom he learned the elements of design, but he afterwards entered the school of Gerard Segers. He did not, however, follow the style of that master, but abandoned historical painting to devote himself to landscapes. He was taken into the service of the Archduke Leopold, in whose employment he passed the greater part of his life. He died at Brussels in 1654.

PETERS, Gerrit. See Pieterszen.

PETERS, Matthias, flourished at Amsterdam about the year 1660, and, in conjunction with his brother Nicolaas Peters, engraved the plates for the 'Atlas Major,' published by Blaeu, in that city, from drawings by the publisher.

PETERS, the Reverend Matthew William, was born in the Isle of Wight in the first half of the 18th century. His parents very early removed to Ireland, where his father held a post in the Customs at Dublin. The son became pupil of Robert West, the master of the school of design there, and in 1759 he obtained a premium from the Society of Arts. He was brought up, however, for the Church, and came to hold the appointments of Prebendary of Lincoln and chaplain to the Prince Regent. In the pursuit of art as an amateur he travelled in Italy, and when at Parma he copied the 'St. Jerome,' and his copy is now in the church at Saffron Walden. In 1782 he also copied, for the Duke of Rutland, a picture by Le Brun in the Carmelite church at Paris. In 1771 he was elected an Associate of the Royal Academy, and in 1777 a full Academician. He resigned in 1790, and died in 1814, at Brasted Place, in Kent. He is better known by the prints engraved for Boydell and Macklin than by his paintings, though some of his pictures have almost the *impasto* of Sir Joshua Reynolds. His 'Resurrection of a Pious Family,' the 'Guardian Angel,' 'Cherubs,' and the 'Spirit of a Child;' his scenes from the 'Merry Wives of Windsor,' and from 'Much Ado about Nothing,' and other theatrical subjects, were very popular. He painted many fancy subjects and also portraits with much taste and elegance. He was patronized by some of the nobility of his day, for whom he painted subjects very different from his 'Resurrection of a Pious Family.' There are engravings of several of his fancy pieces and portraits by Bartolozzi, Marcuard, Simon, Thew, Dickinson, and J. R. Smith. He was severely satirized by "Peter Pindar."

PETERS, Pieter Francis, the younger, German painter; born at Nijmegen in 1818; a pupil of his father. After travel in Germany, Switzerland, France and Italy, in 1845 he settled at Stuttgart, where with Herdtle he founded a permanent Art Exhibition; painted landscapes, such as 'An Autumn Evening, near Stuttgart,' 'A Mill, near Monaco'; also various water-colours. In 1872 he gained the grand medal in London, and the Order of St. Michael in 1869. He died at Stuttgart, Feb. 23, 1903.

PETERSEN, Heinrich Ludwig, a Danish engraver, was born at Altona in 1806. In 1824 he entered the Academy of Dresden, and in 1827 the atelier of Rossmässter. In the two following years he engraved some landscapes and portraits at Heidelberg for the Ehrenhalle, and in 1835 several plates for the Bibliographical Institute at Hildburghausen, and for the Austrian Lloyd's Company some small landscapes after Rothbart and David. In 1838 he settled at Nuremberg, where he executed his principal plates—the 'Madonna della Sedia,' after Raphael; 'The Tribute Money,' after Titian; 'The Children in the Wood,' after Von der Embde, and 'Charles IX. on the Night of St. Bartholomew.' From 1840 to the end of his life he etched extensively for Hefner's work on costumes, and produced numerous facsimiles from drawings by the old masters. He became conservator of the art collections at Nuremberg, and died there in 1874. He was also a restorer of engravings and pictures.

PETERSEN, Johann Erik Christian, marine painter, was born at Copenhagen in 1839. He studied at the Academy of his birthplace, and then under Melbye and Dahl. He was engaged in the war as a Danish officer in 1864, and in the following year went to America, where he died at Boston in 1874.

PETERSON, Frederic, enamel painter, was a pupil of Boit, and died in London in 1729.

PETERZANO, Simone, (Preterzono,) was a native of Venice, and was brought up in the school of Titian. He flourished about the year 1590. His 'Pietà,' in the church of San Fedele, at Milan, is signed with his name, to which he has added *Titiani discipulus.* In the church of San Barnaba, at Milan, he painted some frescoes from the life of St. Paul. There is a fine 'Assumption,' in the Chiesa di Brera, at Milan by him.

PETHER, Abraham, was born at Chichester in 1756. In the early part of his life he applied himself to the study of music, and at the age of nine years, is said to have occasionally performed as organist in his native city. He afterwards turned his thoughts to painting, in which he was instructed by George Smith, and attained a considerable rank in the art as a landscape painter, particularly by his moonlight effects, whence he has obtained the *sobriquet* of 'Moon-

light Pether.' A 'Harvest Moon' by him met with special admiration. His moonlight pieces are notable for their astronomical accuracy. He exhibited at the Royal Academy in 1784, his subject being 'Moonlight.' In 1789 he followed this with 'A Ship on Fire at Night,' and at intervals with others, till in 1811 he sent a second 'Eruption of Vesuvius.' Pether not only distinguished himself as painter and musician; his philosophical and mathematical researches were of some value. He also showed skill as a mechanic, and constructed various optical instruments, such as telescopes, miscroscopes, air-pumps, and electric instruments. Pether died April 13th, 1812.

PETHER, SEBASTIAN, the eldest son of Abraham Pether, was born about 1790, and was probably instructed by his father, as he painted similar subjects. His pictures consist of moonlights, conflagrations, and sunsets, and exhibit fine feeling; but the narrowness of his circumstances, and the largeness of his family, reduced him to the necessity of working for picture-dealers, and beyond them it does not appear that he ever had a patron, except in one instance. That patron was Sir John F. Leicester, Bart., who commissioned him to paint 'A Caravan overtaken by a Whirlwind,' which was exhibited at the Royal Academy in 1826, together with 'The Destruction of a City by a Volcano.' His first and almost his only previous contributions had been in 1814, when his subjects were 'A View from Chelsea Bridge,' and 'The Burning of Drury Lane Theatre.' He had considerable knowledge in the mechanical arts, and, it is said, was the first that suggested the idea and construction of the stomach-pump to Mr. Jukes, the surgeon who introduced it to the medical profession. His pictures are not numerous; but they were a source of great emolument to his friends the dealers, as they could be readily copied, and the copies disposed of to country gentlemen; whence it is that his name so frequently appears in catalogues. His real works have considerable merit. He died at Battersea in 1844.

PETHER, WILLIAM, painter and mezzotint engraver, was the cousin of Abraham Pether, and was born at Carlisle about 1738. He painted portraits in oil and miniature, and studied engraving under Thomas Frye. He was admitted into the Royal Academy in 1778, and exhibited between 1781 and 1794. He died in London in 1821. He engraved several fine plates after Rembrandt and other masters, as well as a few from his own works. Among others, we have the following prints by him:

PORTRAITS.

The three brothers Smith, Painters of Chichester; *W. Pether pinx. et fec.* 1765.
Benjamin West; *after Lawranson.*
Samuel Chandler, D.D.; *after Chamberlin.*
François du Quesnoy, Sculptor; *after C. le Brun.*
Carlo Tessarini, Musician; *after Palthe.*
Rembrandt's Wife (the Jewish Bride); *after Rembrandt.*
Rubens's second Wife; *after Rubens.*
His own portrait 1798 inscribed Don Rehtep, being his name put backwards.
The Rabbi; *after Rembrandt.*
An Officer in Armour; *after the same.*
An old Man with a beard; *after the same.*
The Lord of the Vineyard; *after the same.*
A Village Festival; *after Teniers.*
A Warrior; half-length; *after Giorgione.*
The Descent from the Cross; after the picture in King's College, Cambridge, by *Daniele da Volterra.*
The Philosopher; and The Sculptor; *after Jos. Wright.*
The Hermit; and The Alchemist; *after Penny.*

For a while (1819–1821) he lived in Montague Street, Bristol. His brother Thomas was a modeller in wax.

PETIT, GILES EDMÉ, a French engraver, was born in Paris in 1696, and died in 1760. He was a pupil of J. Chereau, and engraved several plates in the style of his instructor, the most esteemed being his portraits. Among others, we have the following prints by him:

PORTRAITS.

Francis I., King of France; *after Titian;* for the Crozat Collection.
Louis Philip, Regent of France; *after Liotard.*
Louis XV., King of France; *after C. van Loo.*
Charles Edward Stuart, the Pretender; *after Dupra.*
Philibert Papillon, Canon of Dijon.
René, Charles de Maupeon, President of the Parliament.
Peter Bayle, Author of the Historical and Critical Dictionary.
Maria Theresa, Queen of Hungary.
Armand Jules, Prince of Rohan; *after Rigaud.*
Henri Charles de Pompone, Abbé of St. Medard.
Jean Frédéric Philipeaux, Count of Maurepas.
Joachim François Potier, Duke of Gesvres.

SUBJECTS.

The Disciples at Emmaus; *after J. André.*
The Visitation; *after the same.*
The Virgin of the Rosary; *after the same.*
St. Catharine of Siena; *after the same.*

PETIT, JEAN LOUIS, a French historical and marine painter, was born in Paris in 1795. He was a pupil of Maudevare and Regnault. He died in 1876. Works:

Combat of Roland and Rodomont.
The Wreck.

PETIT, the Rev. JOHN LOUIS, an English amateur draughtsman, born in 1801. He was educated at Trinity College, Cambridge, where he graduated in 1823 as a senior optime, and afterwards took holy orders. Antiquarian pursuits were his delight, and he drew the illustrations for his works and papers. He was a member of the Institute of British Architects, and of the Archæological Institute. He also produced a few good etchings. He died at Lichfield in 1868. Amongst his publications were:

'Remarks on Church Architecture, with Illustrations.' 1841-5.
'Principles of Gothic Architecture as applied to Parish Churches.' 1845.
'The Abbey Church of Tewkesbury.' 1848.
'Architectural Studies in France.' 1854.

PETIT, LÉONCE, a French draughtsman and illustrator, was born in 1839. He was a constant contributor to the Salons after 1869, and to the 'Journal Amusant' and 'Le Monde Illustré.' He died in 1884.

PETIT, LOUIS, a designer and engraver, was born in Paris in 1760, and was a scholar of N. Ponce. He was much employed in designing vignettes and other book illustrations, which he etched with considerable ability. He died about 1812. Among his detached engravings the following are most deserving of notice:

La Belle Jardinière, jointly with *Massard; after Raphael.*
The Infant Jesus asleep, finished by *Bovinet; after the same.*
Aurora; *after the same.*
A Holy Family; *after the same.*
St. Romualdus; *after A. Sacchi;* finished by *Dambrune.*

The dancing Nymphs; *after Van der Werff.*
And several plates for Ligni's 'History of the Life of Christ'; among which are the 'Transfiguration,' *after Raphael;* and the 'Last Supper,' *after Leonardo da Vinci.*

PETIT, Louis Marie, a French water-colour painter of still-life and miniatures, flourished at Fontainebleau at the end of the 18th century. He was a pupil of David and De Moitte. Works:

The School-boy and the Arts.
Landscape with Mill.

PETITOT, Jean, the elder, enameller and miniature painter, was born at Geneva in 1607. He was the son of a sculptor and architect, who designed him for a jeweller, and having frequent occasion to make use of enamel in that trade, he attained such skill in colour, that he was advised to apply himself to portrait painting. He was patronized by Charles I. and Louis XIV., and his extraordinary ability was deserving of their protection. In company with Pierre Bordier, who afterwards became his brother-in-law, he visited Italy, where they both resided some years. Petitot painted the heads and hands, and Bordier the draperies and backgrounds. In this division of labour they visited England, and had the good fortune to form the acquaintance of Sir Theodore Turquet de Mayerne, physician to the king, who had, by experiment, discovered how to get super-excellent colour in enamel. Mayerne introduced Petitot to King Charles I., who retained him in his service, and gave him apartments at Whitehall. He painted the portraits of that monarch and of his family, several times. He copied several pictures after Van Dyck, who assisted him with his advice. King Charles often went to see him at work, as he took great pleasure both in painting and chemical experiments. The death of his royal protector was a misfortune for Petitot, who did not quit the exiled family, but followed them in their flight to Paris, where he was looked upon as one of their most faithful adherents. Charles II., during his abode in France, took great notice of Petitot, and introduced him to Louis XIV., who appointed him his painter in enamel, and gave him apartments in the Louvre. He painted that monarch several times, Anne of Austria, his mother, and Maria Theresa, his queen. Being a zealous Protestant, and dreading the consequences of the revocation of the edict of Nantes in 1685, Petitot begged the king's permission to retire to Geneva. Louis, unwilling to part with so favourite an artist, for some time evaded the demand, and employed the celebrated Bossuet, bishop of Meaux, to endeavour to convert him. This not succeeding, Petitot was at length allowed to leave France, after a residence of thirty-six years, and he returned to Switzerland. He settled at Geneva, but the crowd of admirers who came to see him was so great, that he was obliged to quit Geneva and retire to Vevay, where he continued to exercise his art till he had reached the age of 84. He died in 1691.

Petitot was the first artist to bring enamel painting to complete technical perfection. In the South Kensington Museum (*Jones Collection*) there are fifty-two enamel portraits which are certainly by Petitot, while some eight or ten more are ascribed to him with more or less justice. Among the former several are scarcely to be equalled, certainly not to be excelled, elsewhere. Among them we may name six portraits of Louis XIV., and portraits of Sully, La Vallière, Vendome, Olympia and Hortense Mancini, Richelieu, Mazarin, Mme. de Sévigné, Molière, 'La Grande Mademoiselle,' Mme. de Montespan, the Duke of Orleans, Armand de Meilleraye, Turenne, and Ninon de l'Enclos. In the Apollo Gallery of the Louvre are about sixty of Jean Petitot's finest enamels, consisting of portraits of Louis XIV., of his family, of ladies of the Court, and of the statesmen and military commanders of France.

PETITOT, Jean Louis, the younger, the son of Jean Petitot the elder, was born in or about 1650. He was instructed in enamelling by his father. He settled in London, where he exercised his art with considerable success, and painted for Charles II. up to 1682, when he removed to Paris. In 1695 he returned to London, where eventually he died. His works are inferior to those of his father, though they possess great merit. A few of the best are at South Kensington, and others are in the Dartrey Collection. Among others he painted:

Charles II.
Peter the Great.
Queen Catherine.
The Duc de Berry.
The Duc d'Anjou.

PETRAZZI, Astolfo, was a native of Siena, and flourished about the year 1635. He was a scholar of Ventura Salimbeni and Pietro Sorri, and, according to Baldinucci, painted some pictures for the public edifices and private collections at Siena. One of his principal works is the 'Communion of St. Jerome,' at the Agostiniani at Siena, in which he exhibits something of the style of the Carracci. He excelled in painting children, whom he introduced very happily into his emblematical subjects. Such are his 'Four Seasons' in the Villa Chigi, at Volte, which are admired for the playfulness and ingenuity of the groups. He died in 1665.

PETRI, Heinrich, was born at Gottingen in 1835. At the age of seventeen he entered the Academy in Düsseldorf. In 1854 his first paid work was a copy of a 'Madonna' after Deger. He was for a short time at Munich in 1857, and in the following year proceeded to Rome, where he studied the masters of the early Renaissance and Overbeck. After his return he, in 1861-2, painted in encaustic in the convent chapel of Nonnenwerth, particularly a 'Descent from the Cross,' which attracted general attention. In 1868 he paid a second visit to Rome, in order to paint an altar-piece for Lisbon. In 1870 we find him at Düsseldorf producing a 'Virgin and St. John weeping over the Body of Christ,' and in 1871 his *chef d'œuvre*, 'The Virgin as the Protectress of poor Children.' He died at Düsseldorf in February 1872.

PETRI, Pietro de, was born, according to Orlandi, at Premia, in the Novarese state, in 1671; Zani, however, says he was born in 1663, and died in 1716. He studied at Rome, in the school of Carlo Maratti. He painted history, and united with the style of Maratti somewhat of the taste of Pietro da Cortona. One of his principal works at Rome is a picture of the 'Crucifixion,' in the church of SS. Vincento ed Anastasio: he also painted some frescoes in the tribune of San Clemente. We have a few etchings by this artist from his own designs, executed in the style of a painter, among which are:

The Assumption of the Virgin.
San Lorenzo Giustiniano.

JEAN PETITOT

[*The Louvre*

ANNE OF AUSTRIA

AN ENAMEL

JEAN PETITOT

[*The Louvre*

LOUIS XIV., ANNE OF AUSTRIA, AND A BROTHER OF THE KING

THREE ENAMELS IN AN ENAMELLED AND JEWELLED MOUNT

[*Glasgow Gallery*

THE RIVALS

Zani distinguishes him from PIETRO ANTONIO DE PETRI, or PITRI, to whom Bartsch has assigned four engravings in addition to the two above named. Zani says the latter was born at Rome.

PETRIE, GEORGE, a landscape painter, the son of James Petrie, was born at Dublin in 1789. His art-training was gained in the school of the Dublin Society. He was much devoted to antiquarian pursuits, and furnished many drawings for the illustration of works on Ireland. In 1810 he visited Wales, and in 1813 London, in company with Danby and O'Connor. In 1816 he exhibited at the Royal Academy. In 1826 he was elected an associate of the Hibernian Academy, becoming a full member in 1828, and subsequently president. From 1833 to 1839 he was entirely employed on the Ordnance Survey of Ireland, and took charge of the topographical and antiquarian branch of the work. In 1845 he visited Scotland. In 1847 he received the honorary degree of D.C.L. from the University of Dublin, and in 1849, a pension on the Civil List. He resigned the presidency of the R.H.A. in 1859, and died at Dublin in 1866. He published much relating to archæology; his *magnum opus* is 'On the Ecclesiastical Architecture of Ireland;' but in early life he contributed many papers to the 'Dublin Examiner,' and similar publications.

PETRIE, JAMES, a Scotch portrait painter of the 18th century, born at Aberdeen. About 1780 he settled in Dublin, and obtained a good practice there. In the troubled times of the Irish Rebellion he was a firm loyalist, but nevertheless he painted several members of the 'patriot' party, among them Emmet, Curran, and Lord Edward Fitzgerald.

PETRINI, CAV. GIUSEPPE, an Italian painter, born at Carono, in the Luganese, about 1700. He was a pupil of Strozzi, and painted historical subjects. He died about 1780.

PETTER, ANTON, was born at Vienna in April, 1781. In 1808 he visited Rome, and in 1814 obtained admission to the Vienna Academy with his 'Meleager murdered by his mother in his wife's arms.' In 1820 he became professor to the Academy, and in 1828 director. He died at Vienna in 1858. His principal historical pictures are:

Maximilian's meeting with his Bride, Mary of Burgundy. (*In the Johanneum at Gratz.*)
Meeting of the same Royal Couple, the Consort holding their little son Philip in her arms, after the Battle of Guinegate. (*Belvedere.*)
Joanna of Aragon by her husband's coffin.
Charles V.'s visit to Francis I.
Rudolf of Hapsburg by Ottokar's corpse; *with other subjects from Pyrker's 'Rudolphias.'*

PETTER, FRANZ XAVER, flower painter, was born at Vienna in 1791, and died in 1866. He was a pupil of Drechsler in the Academy, and afterwards became a professor there. The Belvedere possesses a 'Vase of Flowers' by him (1833).

PETTIE, JOHN, the son of Alexander Pettie, a tradesman, was born at Edinburgh on March 17, 1839, and a few years later removed with his parents to East Linton, in Haddingtonshire. As a boy in the village school he showed an early predilection for figure subjects in preference to landscape, and was continually drawing portraits of himself and his relations, and sketching the local celebrities. His resolve to become an artist was encouraged by his parents, and he was sent to Edinburgh to reside with his uncle, Robert Frier, a well-known teacher of drawing. At the age of seventeen he entered the Trustees' Academy, then under the care of Robert Scott Lauder, and among his fellow-students were W. Q. Orchardson, J. MacWhirter, Peter Graham, Tom Graham, G. Paul Chalmers, and W. MacTaggart. Pettie's first exhibited picture, 'The Prison Pet,' appeared at the Royal Scottish Academy in 1858, and among his other early paintings in Edinburgh were: 'False Dice,' 'Convent Hospitality,' 'Distressed Cavaliers,' 'Morning Prayer,' and 'Evening Prayer.' In 1860 'The Armourers' was hung on the line at the Royal Academy, and in the following year he was represented by 'What d'ye lack, Madam?' Encouraged by this success he moved in 1862 to London, where he shared a studio with Orchardson, and from that date contributed yearly to the Academy, exhibiting 119 pictures in all. Nearly the whole coterie of Scott Lauder's pupils had gathered about this time in London, and met in one another's studios once a week to renew a Sketch Club they had started in Edinburgh. On his marriage in 1865 Pettie went to live in St. John's Wood Road, and later built "The Lothians" in Fitzjohn's Avenue, where his kindly, genial and hospitable nature drew round him a large circle of friends. In 1866 he was elected A.R.A., and became a full member of the Academy in succession to Sir Edwin Landseer in 1873, exhibiting 'Jacobites, 1745,' as his diploma picture. Towards the end of his life he became a popular portrait painter, but it was in historical and genre pictures that he excelled. He was a keen, rapid and enthusiastic worker. His strong vigorous nature found its own expression in his pictures, which were always dramatic, and always characterized by a rich glow of colour. In his early years he contributed to the book illustrations for which the "sixties" are famous, making several drawings for 'Good Words' from 1861 to 1863. In 1868 and 1869 wood-engravings after his drawings appeared in the 'Sunday Magazine.' He also illustrated 'The Postman's Bag' (along with J. MacWhirter), and Wordsworth's 'Poetry for the Young' in 1863. In 1891 Pettie began to suffer from an affection of the ear, produced by an abscess on the brain, which caused his death at Hastings on Feb. 21, 1893. He was buried in Paddington Cemetery on Feb. 27.

Among his more important pictures besides those mentioned were: 'Terms to the Besieged' (1872); 'The Flag of Truce' (1873); 'The Step' (1876); 'The Sword and Dagger Fight' (1877); 'The Death Warrant' (1879); 'Before his Peers' (1881); 'Monmouth and James II.' (1882); 'The Vigil' (1884) (bought under the terms of the Chantrey Bequest, and now in the Tate Gallery); 'Challenged' and 'Sir Peter Teazle' (1885); 'The Chieftain's Candlesticks' (1886); 'Two Strings to her Bow' (1887); 'The Traitor' (1889); 'The World went very well then' (1890); and 'The Ultimatum' (1892). Among his principal portraits are those of Bret Harte (1885); Sir Walter Besant (1887); Charles Wyndham as David Garrick (1888); the Rev. Oswald Dykes, D.D. (1889; now at Westminster College, Cambridge); and Sir August Manns (1892). In 1894–5 a selection of his works was included in the Winter Exhibition of the Royal Academy. M. H.

PETTIT, JOSEPH PAUL, a landscape painter, who died at Balsall Heath near Birmingham in 1882. He was a member of the Society of British Artists, and an exhibitor at the Academy, British Institution, and Suffolk Street Exhibitions from 1845 to 1880.

PETTY, Robert, painter, was born in London about 1740. He resided mostly at Hamburg, where he painted birds, fruits, and flowers in water-colours. He died in Holland in 1789.

PETZHOLDT, Ernst Christian Frederik, landscape painter, was born at Copenhagen in 1805, and studied from 1825 at the Academy and under Eckersberg. He won medals in 1827 and 1828, and in the following year travelled in the Harz mountains. From 1830 to 1835 he was occupied in a visit to Italy and Sicily, and went in 1836 to Munich, and thence to Italy a second time, and to Greece, where he died suddenly at Patras in 1839. Among his best paintings are:

Sketch at Capri.
Hadrian's Villa at Tivoli. (*Copenhagen Gallery.*)
View from the Villa Pamfili.
View on the Pontine Marshes.

PETZL, Joseph, genre painter, was born at Munich in 1803. After studying under Langer in the Munich Academy, he placed himself under Begas in Berlin, and afterwards set off on a journey through Bohemia, Saxony, Hanover, Schleswig, and Sweden. In 1832-4 he went to Rome, and, in the suite of the King of Greece, to Constantinople. He afterwards spent two years at Venice. He died at Munich in 1871. His principal pictures are:

Greek Chieftains. (*In possession of H. Jänisch, Hamburg.*)
Greek Wedding.
The Division of an Inheritance.
The runaway Daughter among Actors.
Slave-dealer and Eunuchs bringing Female Slaves before the Pacha. (*Rosenstein, Stuttgart.*)
The Novice (*engraved by Bahl*).
Scene in an Inn (*lithographed by Leiter*).
Tyrolese Fugitives (*lithographed by Zimmermann*).
The Invalid (*lithographed by Hohe*).
The Crack Shot (*lithographed by Bergmann*).

PEUTEMAN, Pieter, (or Nicolaas,) was born at Rotterdam in 1650 or 1657. He excelled in painting objects of still-life, such as musical instruments, books, vases, &c. Balkema attributes historical works also to him. His death is said to have been occasioned by terror. One day in 1692 Peuteman fell asleep in the dissecting room of the Rotterdam Hospital, where he was studying anatomy. He was awakened by a movement among the bones and skeletons in the room, which had been set in motion by a sudden earthquake. From the fright thus caused he never recovered. Peuteman engraved many of his own works.

PEYNAUD, Jacques François, was born at La Ferté St. Aubin in 1771. He was a pupil of the Academy of Orleans, and of Girodet and Aubry, and for eighteen years was director of the free school of design at St. Malo. His principal works are, the 'Martyrdom of St. Clement,' at Caucales; 'Souls in Purgatory,' at Pleustuis; and a portrait of Maupertuis, now at St. Malo. He died at St. Malo in 1829.

PEYRANNE, Philippe, a French painter who flourished at Toulouse about 1780. He was a pupil of Suau, *père*, and of David, and painted historical and still-life pictures. Works:

Young Girls studying Art.
Martyrdom of St. Stephen. (*Mouchy.*)

PEYRE, Antoine François, an architect, and brother of Mathieu Joseph Peyre; he painted a few pictures. He was born in 1739; died in 1823.

PEYROL, Juliette Bonheur, French painter; born July 19, 1831, in Paris; she was a sister of the famous Rosa Bonheur; studied with her father, Raymond Bonheur; made her début with pictures of still-life, but soon devoted her attention to animals, her studies of sheep being specially noteworthy. Her work was often shown at London Exhibitions of French art, as, for instance, at the French Gallery, Pall Mall. She married the French artist Peyrol, and became the Directress of an Art School in Paris. Here she died in 1891.

PEYRON, Jean François Pierre, a French historical painter and engraver, was born at Aix in 1744, and died in Paris in 1820. He was a scholar of Arnulfi and of the elder Lagrenée. His subjects are from the ancient poets, and from Greek and Roman history, occasionally also from events occurring in his own time, such as the death of General Walhubert at the battle of Austerlitz. In 1773 he obtained with his 'Death of Seneca' the Grand Prix de Rome, and accordingly went to that city, where he studied from the antique and from nature; painting also his picture of 'Cimon allowing himself to be taken Prisoner in order to see after his Father's Funeral.' In 1781 he returned to Paris, and was in 1787 admitted a member of the Academy, with a picture of 'Dentatus,' now at Fontainebleau. The greater number of his pictures were executed between 1780 and 1800, but he continued to exhibit till 1812. He engraved several subjects after Raphael, Poussin, and after his own designs. He was director of the Gobelins Manufactory in 1787, and executed many cartoons for that establishment. The Revolution caused him much privation and suffering, which he bore with exemplary patience. Works:

The Funeral of Miltiades. (Paris.
Alcestis and Admetus.
Paul Emilius, the conqueror of Perseus.

PFANNSCHMIDT, Karl Gottfried, German painter; born September 15, 1819, at Mühlhausen, and was a pupil of Cornelius and Däge at Berlin; he afterwards travelled much in Italy. He became Professor at the Berlin Academy, his art being, as it were, an echo of the classic school prevalent in the first half of the 19th century. Of his works we may mention 'Caritas,' 'Abendmahl,' and 'Altar' (in St. Paul's Church, Schwerin). Many of his drawings were published. He obtained the Berlin gold medal in 1884, and also the Red Eagle of the fourth class. He died July 5, 1887, at Berlin.

PFANSTILL, Ludwig, (Pfanstil, or Pfannenstil,) a painter and engraver who was born at Vienna at the beginning of the 17th century, and died at Frankfort in 1665. He painted portraits and allegories, and engraved a 'Pietà' in mezzotint.

PFEFFEL, Johann Andreas, a German engraver, was born at Bischoffingen in 1674. He resided at Vienna, where he produced among other plates a portrait of the Emperor Leopold. He afterwards removed to Augsburg, where he followed the business of a printseller. His works, as an engraver, were chiefly confined to architecture and ornamental foliage, which he executed in a neat style. In conjunction with C. Engelbrecht, he engraved a set of plates of jewellery ornaments, from the designs of A. Morison; and executed part of the plates for the 'History of Architecture,' published at Vienna in 1721 by John Henhard Fischers. Scheuchzer's Bible was one of the works issued from his establishment at Augsburg. Finally he became Court engraver at Vienna, where he died in 1750. His son Johann Andreas Pfeffel the younger was born at Augsburg in 1715, and died

in 1768. He also worked upon the plates of Scheuchzer's Bible.

PFEIFFER, FRANÇOIS JOSEPH, a portrait painter and engraver, born at Aix-la-Chapelle in 1741. He practised for many years at Amsterdam, but late in life he settled at Brussels, where he died in 1807.

PFEIFFER, FRANÇOIS JOSEPH, a designer, engraver, and lithographer, the son of the preceding, was born at Liege in 1778. For several years he was engaged as a scene-painter at Amsterdam. He died at Terburg in 1835.

PFEIFFER, KARL HERMANN, an engraver, was born at Frankfort in 1769. He studied at the Royal Academy at Vienna, under the Professor Ch. Brand. He worked with point and burin, in the English manner, and was a very industrious artist. He died at Vienna in 1829. His engravings are numerous, particularly of portraits, which are chiefly of German nobility, and persons of science and letters, of his time. He also engraved after some of the older Italian and other painters, such as Raphael, Correggio, Fra Bartolommeo, Giuliano da Parma, Sassoferrato, Rubens, Lampi, Oelenhainz, and Füger. Among his plates we may mention :

Virgin with the Child and St. John ; *after Raphael.*
Venus and Cupid ; *after Correggio.*
Rubens's Portrait ; *after Rubens.*

PFENNINGER, ELIZABETH, the niece of Heinrich Pfenninger, was born at Zurich in 1772, and died after 1836. She was a miniature painter, and studied in Geneva under Boileau and Bouvier, and in Paris under Renault and Augustin. Her miniatures are well-handled.

PFENNINGER, HEINRICH, a Swiss painter and engraver, born at Zurich in 1749. He was a scholar of Jan Balthasar Bullinger, under whom he spent five years, and afterwards went to Dresden, where he worked under Zingg and Graf, and by virtue of his access to the Electoral Gallery, devoted himself to a study of the best masters, particularly Van Dyck and Rembrandt. On his return to Switzerland, he was engaged by Lavater to make the designs and engrave some of the plates for his work on Physiognomy. In 1795 he visited Paris, and in 1808 Hungary. He died in 1815. He was much employed as a portrait painter, and has etched a great number of plates of portraits and views in Switzerland. He engraved some of the portraits for Füssli's 'Supplement to the Lives of the Swiss Painters.' We have also the following by him :

A set of seventy-five Portraits of Illustrious Personages of Switzerland, accompanied with an abridged history of their lives by Leonard Meister. 1781.
Thirty-four Portraits of the most celebrated German Poets, with their characters, by L. Meister. 1785.
A set of six Views in Switzerland.

He signed his work *H. Pf.; H. Pf. fecit; Heinr. Pf.;* and *Pfen. fec.*

PFENNINGER, JOHANNES, painter and engraver, was born at Stäfa, by Lake Zurich, in 1765. He learnt engraving under H. von Mechel in Basle, and painting in Rome (1794-9). After this he returned to Zurich and occupied himself on portraits, principally miniatures in water-colour. He died at Zurich in 1825. Among his works are :

The first Navigator (*engraved by Heyi*).
The Laocoon Group, *in sepia.*
The Dismissal of Hagar ; *the same.*
The Crucifixion ; *after Michelangelo ; in Indian ink.*

PFLUG, JOHANN BAPTIST, genre painter, was born at Biberach in 1785, and studied at the Munich Academy in 1805-9. After this he became a teacher of drawing in his native town, and devoted himself to painting humorous scenes from the popular life of Upper Swabia, and also military pictures and a few portraits. He died at Biberach in 1865. Several of his works are at the Rosenstein, near Stuttgart. Noticeable among his productions are :

A Peasants' Wedding.
The Gipsy Family.
The Gamesters.
The Village Alehouse.
Washing Day.
The Battle of Stockach. 1842.
Distribution of Medals to Veterans. 1843.
Austrian Hussars. 1844.
March of the Russians from the Waldsee.

PFORR, FRANZ, historical painter, was born at Frankfort-on-the-Maine in 1788. He was the son of the better known Johann Georg Pforr. His first master was his uncle, Tischbein, the inspector of the Cassel Gallery. In 1805 he went to the Academy of Vienna, and studied under Füger, and it was there that he made the acquaintance of Overbeck. In 1810 he went to Rome. Cornelius, too, entered into friendship with Overbeck and Pforr, and both of these artists, who outlived Pforr, spoke in high terms of his talent, and confessed themselves indebted to the taste which he always displayed in his works. Pforr died at Albano in 1812. His subjects were taken from Scripture, from German legends, or from his own fancy. The Städel Institute has a picture by him entitled 'Rudolf of Hapsburg presenting his Horse to an Ecclesiastic.'

PFORR, JOHANN GEORG, animal painter and etcher, was born at Upfen, near Eisenach, in 1745. He was working at the mine at Richelsdorf, when the Hessian minister, Waitz, discovered his talent, and placed him in his own porcelain factory. In 1777 he entered the Academy at Cassel, where in the following year he obtained the first prize, and in the next year was admitted a member. In 1781 he settled in Frankfort, where he died in 1798. He had a passionate fondness for horses, which led him to paint them with a success hardly surpassed. He worked well in sepia and Indian ink, and was a good etcher; but he could not render the human figure with freedom. The Städel Institute at Frankfort possesses eight of his pictures.

PFRÜNDT, GEORG, (or PFRÜND,) was born at Flachslanden, in Bavaria, in 1603, and died at Durlach in 1663. According to Sandrart, he engraved a considerable number of architectural and geographical subjects. He was an engineer, sculptor, modeller in wax, and steel engraver, and served the Duke of Weimar in the first of these capacities.

PHEIDIAS, the celebrated sculptor, who was born at Athens about 500 B.C., and died about 430, is said by Pliny to have painted at Athens a picture of Pericles as the Olympian Jupiter.

PHELPS, RICHARD, a portrait painter who practised in England in the first half of the 18th century. J. Faber engraved after him a portrait of Bampfield Moore Carew.

PHILESIUS, RIGMANN, a German engraver on wood, resided, according to Papillon, at Strasburg in the beginning of the 16th century. He executed a set of twenty-five cuts of the Life and Passion of

our Saviour, published at Strasburg, by John Knoblauch, in 1508. He was also a carver of wood. Zani notices him under the names *Rigman, Philesius*, and *Philery*, or *Phillery*.

PHILIP IV. of Spain (1605-1665) was an amateur painter. He produced among other pictures a 'St. James with the Lamb,' 'Jesus with St. John,' and a 'Magdalen in the Desert.' PHILIP V. (1683-1746), according to Palomino, was also an amateur artist, drawing in pen and ink with skill and facility.

PHILIPPE, JEAN B. C. See CHATELAIN.

PHILIPPE, PIETER, was a Dutch engraver, who flourished at the Hague about the year 1660. We have by him a few plates of portraits and festivals, among which are the following:

PORTRAITS.

Louis Henri, Prince of Nassau; *P. Philippe fec.*
Henri Charles de la Tremouille, Prince de Tarente; *after Van der Bank.*

SUBJECTS.

The Assembly of the States-General of Holland; *after Tornvliet.*
A grand Festival; *after the same.*
A set of Merry-makings; *after Van der Venne.* 1600.

PHILIPPI, HEINRICH, was born at Cleves in 1838, and studied in Düsseldorf, Munich, and Rome. He joined the German forces in 1866 and 1870-1 as a Landwehr officer, and at Königgrätz was wounded in the foot. After leaving the army he devoted himself entirely to art, and produced historical, genre, and animal pictures. An early death at Düsseldorf in 1874 interrupted his successful career. Among his best compositions are:

Thusnelda in the Triumph of Germanicus.
Scenes from the Peasant War.
Scenes from the Life of the Romans and Pompeians.
Soldiers of the Landwehr returning home.
Choice Ewes.

PHILIPPOTEAUX, HENRI EMMANUEL FELIX, a French battle painter, was born in Paris in 1815. He studied art under Leon Cogniet. He painted military scenes with great success, though sometimes with a curious dryness. Late in life he produced one or two excellent panoramas. He died in Paris in 1885. Works:

Chasseurs d'Afrique at Balaclava.
Rivoli.
Montebello.
The Death of Turenne.
The Retreat from Moscow.
Surrender of Antwerp.
Henry IV. and Sully at Ivry.
The English Cavalry at Balaclava.
The English squares at Waterloo receiving the French Cuirassiers. (*South Kensington.*)
Battle of Fontenoy. (*South Kensington.*)

PHILIPS, CHARLES, an English portrait painter, the son of Richard Philips, was born in 1708. His practice was among the nobility, and he had a large *clientèle* at an early age. He married in 1738, and lived in Great Queen Street, St. Giles's. His portraits are generally of a small size, and though well painted and good likenesses, do not show him to have been possessed of any high art qualities. This is especially evident in his portrait groups. Several of his portraits have been engraved. He died in 1747. Works:

Knole Park.	Lady Betty Germaine. 1731.
Knowsley Hall.	Wilson, Bishop of Sodor and Man.
London. *National Portrait Gallery.*	Warburton, Bishop of Gloucester.
Thornton-le-Street. *Hall.*	Duke of Cumberland and Lord Cathcart.
" "	The Family of Lord A. Hamilton. 1731.
Woburn Abbey.	The Second Duke of Marlborough. 1731.

PHILIPS, NATHANIEL GEORGE, was the youngest son of John Leigh Philips, Esq., of Mayfield, Manchester, and was born on June 9, 1795. After leaving school he went to Edinburgh University, intending to adopt the medical profession, but the favourable encouragement he received from Sir William Allan and other artists caused him to abandon this intention and devote his time to art. Having a moderate competency derived from the property of his father, whose collection of books and works of art took nineteen days to dispose of by auction in 1814, he spent three years travelling and studying in Italy. In Rome his work was so highly appreciated that in 1825, on the death of Fuseli, he was chosen to fill the vacancy in the membership of the Academy of St. Luke. His sketches also served on one occasion to ransom him from a more than ordinarily cultured band of brigands. On his return he settled at Liverpool, where he painted landscapes and exhibited as a member of the Liverpool Academy. His most notable achievement, however, is a fine series of twenty-eight plates, many of them engraved by himself, from early drawings of old halls in Lancashire and Cheshire. This work was originally published in part between the years 1822 and 1824, before his Italian tour; but it was reissued in complete form on a handsome scale in 1893 by Henry Gray, the publisher, with contributory letterpress by twenty-four authors, and a memoir of the artist's life. Philips occasionally practised etching as well as engraving. His work is masterly and accurate. He was famous personally for his conversational gifts, and was an excellent musician. He died, unmarried, at Rodney Street, Liverpool, on August 1, 1831.

PHILIPS, RICHARD, an English portrait painter, born in 1681, who enjoyed a large practice in the early part of the 18th century. He died in 1741. Amongst his works are:

London. *Ironmongers' Hall.*	Sir R. Geffry.
Woburn Abbey.	Unknown male Portrait. 1731.

PHILLERY, ANTON, an old engraver on wood, lived at Antwerp about 1530, and has left a middle-sized print representing two soldiers standing before a woman, who is seated, holding a dog upon her lap. It bears the following inscription in old Flemish characters, Gheprint t'Antwerpen bp my Phillery de figursnider, *printed at Antwerp, by me Phillery, the figure-cutter.* There is also known a 'Genealogia illustrissimæ Domus Austriæ' by him.

PHILLIP, JOHN, was born at Aberdeen April 19th, 1817. His parents were of humble condition, but from his youngest days he showed a strong inclination for art. He was apprenticed early in life to a house painter, where he made his first effort in art by trying to copy a portrait of Wallace from a sign-board which hung on the opposite side of the street. He is said to have received some instruction from Mr. Forbes, a local portrait painter, but in 1834 he went to London as a stow-away on

a brig belonging to a friend of his father. On arriving in London he was kept hard at work, but contrived to visit the exhibition of the Royal Academy at Somerset House. He attracted the notice of a Major Pryse Gordon, who recommended him to Lord Panmure, by whose generosity he was placed as a pupil with T. M. Joy. In 1837 he entered the Academy as a student, and in 1839 he exhibited two pictures, 'A Moor' and a portrait. In 1840 he exhibited his first subject picture, 'Tasso in disguise, relating his persecutions to his Sister,' and in the same year he returned to Aberdeen, where he was principally employed in painting portraits. In 1846 he again sought London, where he continued to have his domicile till his death. In 1847 he exhibited at the Academy 'A Presbyterian Catechising,' and at the British Institution 'Courtship' and 'The Grandfather.' In 1848 he exhibited a 'Scotch Fair'; in 1849, 'Drawing for the Militia'; in 1850, 'Baptism in Scotland,' and in 1851, 'Scotch Washing,' 'The Spae Wife,' and 'A Sunbeam.' In this year he went to Spain and lived for a time at Seville, where he made numerous sketches, and began several pictures, one of which, 'The Spanish Gipsy Mother,' was purchased by the Queen on the recommendation of Sir E. Landseer. He also painted for Her Majesty 'The Letter-Writer of Seville.' In 1856-57, in company with his friend Richard Ansdell, he made a tour through Spain, and in 1857 sent home to the Academy 'Charity' and 'The Prison Window'; and in the same year he was elected an Associate of the Royal Academy. In the year 1858 he painted 'Spanish Contrabandistas' for the Queen, a portrait of the Prince Consort for the city of Aberdeen, 'El Cortejo,' and 'Youth in Seville.' In 1859 he became a full Academician, and exhibited 'Huff,' and a portrait of A. L. Egg, R.A. In 1860 was exhibited his picture of 'The Marriage of the Princess Royal,' ordered by the Queen, and 'Prayer,' his diploma picture; and in the autumn of the same year he was again in Spain. In 1861 he exhibited 'Gossips at a Well'; in 1862 'Doubtful Fortune,' or 'The Fortune-Teller,' 'A Spanish Volunteer,' 'Water Drinkers,' and 'Dolores.' In 1863 was exhibited his 'House of Commons,' painted for the Speaker, Mr. Denison, afterwards Viscount Ossington, representing a debate on the French Treaty, 1860; and 'Agua Bendita.' In 1864 appeared 'La Gloria—a Spanish Wake,' bought for the Scottish National Gallery, Edinburgh, in 1897, for 5250*l*., and a portrait of the Earl of Dalhousie; and in 1865 'The Early Career of Murillo, 1634.' In 1866 he produced a portrait of Duncan McNeill, of Colonsay, Lord Justice of Scotland, and 'A Chat round the Brasiero.' In the spring of this year he went to Rome, for the winter, but ill health brought him back to London, where he was attacked by paralysis, and died February 27, 1867. Phillip married a sister of Mr. Richard Dadd. A large collection of his works was exhibited at the London International Exhibition in 1873. Besides those already mentioned we may name:

The Brig Manly. 1834.
Portrait of himself at the age of twenty-three. 1840.
Sketch portrait of Sir J. E. Millais, Bt., R.A. 1843. (*T. Oldham Barlow, Esq., R.A.*)
The Miller's Daughter. 1847.
Girl tending Cattle. 1850.
The Gipsy Queen. 1853.
The Highlander's Home. 1855.
Richard Ansdell, R.A. 1856.
S. Bough, A.R.S.A. 1856.
The Evil Eye. 1858.
H.R.H. The Princess Beatrice. 1860.
The Toilet. 1860.
A Spanish Widow. 1861.
La Bomba, or the Wine-Drinkers.
The Grape-Seller. Seville. 1862.
La Loteria Nacional. 1862.
Breakfast in the Highlands. 1865.

A large number of his unfinished pictures were sold after his death; among them:

Spanish Boys playing at Bull-Fighting. (*Scottish National Gallery.*)

PHILLIPS, CHARLES, a mezzotint engraver, was born in 1737. He studied in London, and was in 1765 employed by Boydell. The latest date known on his works is 1770. He worked also in the dot manner. We have, among others, the following prints by him:

Portrait of the Daughter of N. Hone, R.A.
A Boy holding a Pigeon; *after Mola.*
A Woman plucking a Fowl; *after Rembrandt.*
The Philosopher; *after the same.*
The Holy Family; *after Parmigiano.*
Venus and Cupid; *after Salviati.*
Isaac blessing Jacob; *after Spagnoletto.*
And others, *after Loutherbourg* and *Sir Joshua Reynolds.*

PHILLIPS, GILES FIRMAN, an English landscape painter, born in 1780. His practice was confined to river scenes, and, living at Greenwich, these were chiefly furnished by the Thames. He exhibited at the Academy from 1836 to 1858, and published 'Principles of Effect and Colour' (1838), and 'Practical Treatise on Drawing' (1839). He died March 31, 1867.

PHILLIPS, HENRY WYNDHAM, an English portrait painter, born in 1820. He received his art instruction from his father, T. Phillips, R.A., and exhibited at the Academy from 1839 to 1868. Though his works were chiefly portraits and he had a large circle of sitters, he painted a few Scriptural subjects. For several years he was secretary to the Artists' Benevolent Institution. He died December 5, 1868. Amongst his works are:

London.	*Garrick Club.*	Charles Kean as Louis XI.
"	*Royal College of Physicians.*	Dr. Prout.
"	*Institution of Civil Engineers.*	Robert Stephenson. 1866.

PHILLIPS, S., an English engraver, practising in London at the close of the 18th century. Amongst his plates are:

The Birth of Shakespeare; *after Westall.*
The Guardian Angel; *after Maria Cosway.*

PHILLIPS, THOMAS, a well-known portrait painter, was born at Dudley, in Warwickshire, in 1770. He was placed with Eginton, the glass painter, at Birmingham, and came to London in 1790 with a letter of introduction to Benjamin West, who employed him on the windows in St. George's Chapel at Windsor. In 1792 he commenced as an exhibitor, with a 'View of Windsor Castle'; and in the two following years he exhibited the 'Death of Talbot, Earl of Shrewsbury, at the battle of Cassillon,' 'Ruth and Naomi,' 'Elijah restoring the Widow's Son,' 'Cupid disarmed by Euphrosyne,' and other subject pictures. Soon afterwards he devoted himself chiefly to portrait painting. Notwithstanding that he had to compete with Hoppner, Owen, Jackson, Lawrence, and Beechey, he kept steadily progressing in public favour, and seemed to be the selected painter for men of genius and

talent. In 1804 he was elected an Associate of the Academy. In 1806 he painted the Prince of Wales, Lord Egremont, the Marquis of Stafford, and the Stafford Family. In 1808 he became an R.A., and in 1824 succeeded Henry Fuseli in the professorship of painting, which office he held till 1832. On his appointment to the professorship he made a tour in Italy, in the company of Hilton, in order to enable him to discharge the duties of the office more efficiently. He delivered ten 'Lectures on the History and Principles of Painting,' which he afterwards published in one volume (in 1833). These lectures are clear and simple in their style, and instructive in substance and arrangement, especially in those parts where he gives an exposition of his views of the principles of art. He died in London, April 20, 1845. In 1802 he painted by stealth, but with the connivance of Josephine, a portrait of Napoleon which is now at Petworth; it has been engraved. Phillips wrote many of the articles on the fine arts in Rees's Cyclopædia, and in other publications. He was one of the great promoters of the Artists' General Benevolent Institution. His Diploma picture at Burlington House is a 'Venus and Adonis.' The following portraits were painted nearly in the order in which we give them.

Lord Thurlow.
William Blake (*engraved by Schiavonetti*).
Lord Byron (*twice*).
Count Platoff.
The poet Crabbe.
Earl Grey.
Lord Brougham.
Sir Joseph Banks.
Joshua Brookes, the celebrated lecturer on surgery.
Major Denham, the African traveller
Lord Stowell.
Sir E. Parry.
Sir J. Brunell.
David Wilkie. (*National Gallery.*)
Sir F. Burdett.
Lord Lyndhurst.
Dr. Arnold.
The Duke of Sussex.
Sir Nicholas Tindal, Chief Justice of the Common Pleas.
Dr. Shuttleworth, Bishop of Chichester.
Sir Walter Scott, Thomas Moore, Thomas Campbell, Southey, and Coleridge, *for Mr. Murray.*
Dr. Buckland.
Professor Sedgwick.
Davies Gilbert.
Mrs. Somerville.
Mr. Hallam, the historian.
Francis Baily, the astronomer.
Michael Faraday.
Sir Humphrey Davy.
Himself.

PHILOCHARES, a brother of the orator Æschines, was one of the last of the Greek painters previous to the decline of the art in the 3rd century B.C. Another painter of the same name is mentioned by Pliny as the author, about 50 B.C., of a 'Glaucon and his Son,' for the comitia.

PHILOXENES, a native of Eretria, was a disciple of Nicomachus, and adopted the expeditious style of his instructor. According to Pliny, he painted for Cassander a picture representing the 'Defeat of Darius by Alexander,' which was considered one of his most important works.

PHILP, James George, painter, was a native of Falmouth, and was born in 1816. He first exhibited at the Royal Academy in 1846, his contributions being two landscapes in oils. He afterwards successfully devoted himself to painting in water-colour, and in 1856 became a member of the New Society of Painters in Water-Colours. He died April 11, 1885.

PHRYLUS, an ancient Greek painter of some repute, is mentioned by Pliny as a contemporary of Aglaophon the younger, Cephisodotus, and Evenor. He flourished about 420 B.C.

PIACENZA, Bartolino da. This name is found on some wall-paintings, executed in the 14th century, in the Baptistery at Parma. The town of Piacenza also possesses some works attributed to the same man.

PIAGALI, Francesco, a native of Saragossa, who flourished in the 17th century, and is placed by Palomino among the good Valencian painters.

PIAGGIA, Teramo, (or Erasmo da Zoagli,) was a native of Zoagli, in the Genoese state, and flourished about the year 1547. He was a disciple of Lodovico Brea. In conjunction with Antonio Semini, he painted several works for the churches at Genoa, of which one of the best was a 'Martyrdom of St. Andrew.'

PIANE, Giovanni Maria dalle, a painter called Molinaretto, was born at Genoa in 1660. He studied at Rome under G. B. Gaulli, and painted historical pictures and portraits. He visited Parma and Piacenza, and Charles Bourbon of Naples appointed him court painter. He died in 1745.

PIANORO, Il. See Morelli, Bartolommeo.

PIASTRINI, Giovanni Domenico, was an historical painter of Pistoia, and flourished at the beginning of the 18th century. He was a pupil of Luti. He painted several frescoes in the porch of the Madonna della Umiltà, at Pistoia, and also worked in S. Maria in Via Lata, at Rome.

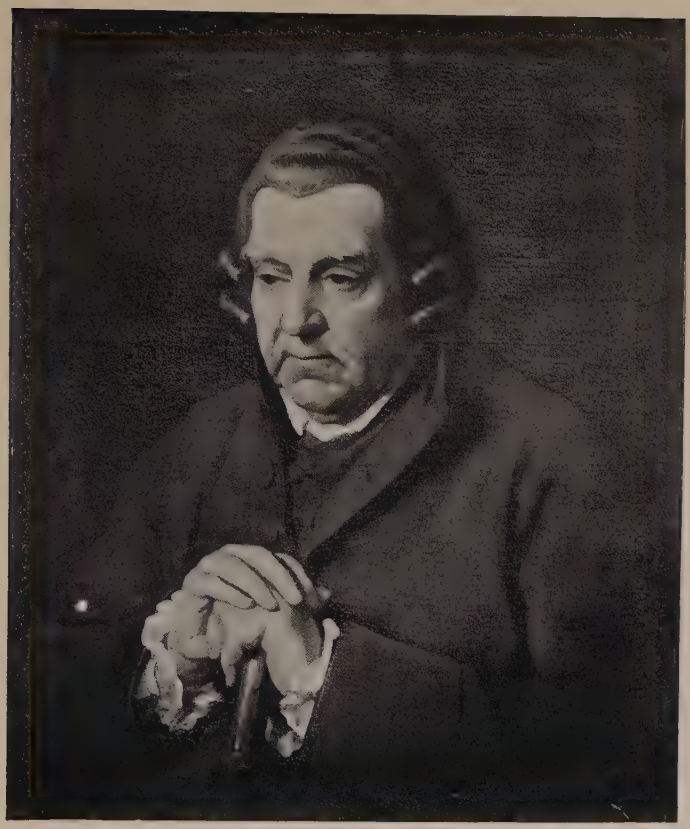
PIATTI, Francesco, is said by Fuessli, in his Supplement, to have been born at Teglio, in the Valteline, in 1650. He does not acquaint us by whom he was instructed, but informs us that he painted a great number of altar-pieces and pictures for the churches and galleries of the neighbourhood, and highly commends a picture of 'Cleopatra,' by him, in the possession of a noble family at Delebio. Zani says he was living in 1690.

PIATTOLI, Gaetano, a Florentine painter, was born in 1703. He was a pupil of Rivière, a French painter, and painted portraits and mythological scenes. He died about 1770. His wife Anna was also a portrait painter, and died in 1788.

PIAZZA, Albertino, (called Toccagni,) born at Lodi about 1450, died before 1529; son of a painter, Bertino, by whom no works are known, and probably a pupil of Borgognone. Conjointly with his brother, Martino Piazza, he painted many altar-pieces, the two brothers being the chief representatives of the local school of Lodi. Albertino was, however, an artist of greater distinction and finer fibre than his brother, though with strongly eclectic tendencies. In many of his later works he shows himself a close follower of the school of Leonardo, as exemplified more especially by Cesare da Sesto, while in others a strain of Raphaelesque feeling is apparent. Among his principal paintings are the following:

Bergamo.	*Lochis Coll.*	Marriage of St. Catherine.
,,	*Signor Frizzoni* } *Salis.* }	Adoration of the Magi.
Castiglione d'Adda.	*S. Maria dell' Incoronata.*	Altar-piece (*joint work with Martino*): Madonna and Child, with SS. Roch and John Baptist; Crucifixion, with Saints; and above, the Annunciation. Predella: the twelve Apostles.

THOMAS PHILLIPS



Walker and Cockerell photo] [*National Portrait Gallery*

LORD CHANCELLOR THURLOW

Lodi.	*S. Agnese.*	Altar-piece (*joint work, dated* 1520): St. Augustine enthroned, with Saints; Madonna and Child, with Saints and the donor, Niccolò Galliani.
„	*Cathedral.*	The Assumption.
„	*Incoronata (Berinzaghi Chapel).*	Altar-piece (*after* 1513, *joint work*): Madonna and Child, with St. Anthony (who presents Albertino Berinzaghi) and other Saints; above, Crucifixion, with Saints.
„	„	SS. Appollonia and Catherine (*lunette fresco*).
„	*Incoronata (choir).*	The Coronation of the Virgin (1519).
Milan.	*Borromeo Coll.*	Christ and the Apostles (*predella*).
„	„	Madonna and Child.
„	*Crespi Coll.*	Triptych, with several Saints.
„	*Marchese Visconti Venosta.*	Pietà (*predella*).
Padua.	*Gallery.*	Christ with SS. Peter and John.
Verona.	*Gallery.*	Holy Family (*ascribed to Raphael*).

C. J. Ff.

PIAZZA, Cavaliere Andrea, was the nephew of Cosimo Piazza, by whom he was instructed in the art, and he accompanied his uncle to Rome, where he had the advantage of studying after the great masters. He passed some years in the service of the Duke of Lorraine, and on his return to Venice painted a large picture of the 'Marriage at Cana,' for the Church of Santa Maria, which, according to Lanzi, is his most celebrated work. He died at Venice in 1670. There is a picture by him dated 1649.

PIAZZA, Bertino, a painter of Lodi in the 15th century, the father of Albertino and Martino Piazza, and grandfather of Calisto da Lodi. No works by him are known, but he is probably the painter who, according to Lomazzo, was summoned by Francesco Sforza to decorate with frescoes the courtyard of the Palazzo dell' Arengo at Milan, where he was associated with Bonifazio Bembo and other distinguished masters of the day.

PIAZZA, Calisto, (usually called Calisto da Lodi,) born before 1505, died after 1561; the son of Martino Piazza according to a contract of 1529, in which Calisto and his brothers are mentioned as receiving payment for completing a picture left unfinished by their uncle Albertino. His principal master was Romanino of Brescia, whom he often approaches closely, and he must also have been intimately associated with Alessandro Moretto, who was his fellow-pupil in the workshop of Romanino. Calisto was employed for some years at Brescia and in the Val Camonica, but returned to Lodi in 1529, where, in company with his brothers Scipione and Cesare, he decorated several chapels in the Church of the Incoronata, some of these paintings being valued in 1532 by Civerchio and other artists. In 1539 he visited Spain and Portugal, and is known to have executed a fresco in the Escurial. About 1544 he settled at Milan, and did much good work in the Churches of S. Maurizio, S. Francesco, S. Nazzaro e Celso, &c. Calisto was a very prolific painter, and though many works which he is known to have executed have disappeared, he is still well represented in North Italy. In 1562 his son Fabio, a very feeble painter, was ordered to complete the work in the Incoronata at Lodi which Calisto had left unfinished at his death. The archives of this church contain many records of payments made to the three brothers, Calisto, Cesare, and Scipione, between the years 1529 and 1549. By the last-named painter, who died in 1551, there is a signed work in the Church of S. Spirito at Bergamo. Among the best works of Calisto are the following:

Breno. (*Val Canonica*).		The Madonna and Child, with Saints.
„	„	The Deposition.
Brescia.	*S. Clemente.*	The Annunciation, with Saints.
„	*S. Maria in Calchera.*	The Visitation (*signed and dated* 1521).
„	*Gallery.*	The Nativity (*signed and dated* 1524).
Cividate.	(*Val Canonica.*)	Madonna and Child, with Saints (*signed*).
Codogno.		The Assumption, with portraits of the Trivulzio family (1533).
Crema.	*Church of the Trinità.*	Madonna and Child, with Saints (*signed and dated* 1535).
Edolo. (*Val Canonica.*)		Frescoes: History of St. John Baptist, and the Crucifixion.
Erbano. (*Val Canonica.*)		Frescoes: St. George; Death of St. John Baptist; and the Assumption.
Esine. (*Val Canonica.*)		Pietà, with Two Angels, and seven other figures (*signed and dated* 1527).
Lodi.	*Cathedral.*	Altar-piece: Madonna and Child, with Saints; Massacre of the Innocents (*left unfinished by Albertino, completed by Calisto and his brothers*).
„	*Incoronata.*	Beheading of St. John Baptist (*signed and dated* 1530).
„	„	Scenes from the History of the Saint.
„	„	Deposition (*signed and dated* 1538).
„	„	Scenes from the Passion.
„	„	Scenes from the History of Joachim and Anna.
Milan.	*Brera.*	Madonna and Child, with Saints and an Angel musician (1530).
„	„	Baptism of Christ.
„	„	St. Stephen, with two Saints (*signed*).
„	„	Portrait of Lodovico Vistarini.
„	(*Stairs leading to the Library*).	The Marriage in Cana, and medallions of Apostles. 1545 (*from the refectory of S. Ambrogio*).
St. Petersburg.	*M. Paul Delaroff.*	Madonna and Child (*copy of a picture by Moretto in the Layard Collection, Venice*).
Verona.	*Gallery.*	The Daughter of Herodias.
Vienna.	*Gallery.*	The Daughter of Herodias (*dated* 1526).

C. J. Ff.

PIAZZA, Martino, of Lodi, died about 1527; father of the above, and brother of Albertino, with whom, as already noted, he executed many large altar-pieces for the churches of Lodi and elsewhere. He was probably a pupil of Borgognone, and later followed the Leonardesque painters. As a colourist he often attained to great excellence, and his landscapes are of peculiar charm. The name of Martino Piazza has been connected with several pictures in private collections in England and in North Italy. In addition to the works already mentioned, which he executed conjointly with his brother, the following may be ascribed with certainty to Martino alone:

London.	*Nat. Gallery.*	St. John Baptist (*signed with a monogram*).
Milan.	*Ambrosiana.*	Adoration of the Magi (*with a monogram similar to the preceding*).

Milan.	*Brera.*	St. John Baptist (*dated* 1519).
,,	*Sessa Coll.*	Nativity (1520).
Rome.	*Collection of Miss Hertz.*	Madonna and Child, with the little St. John and a lamb.

C. J. Ff.

PIAZZA, Paolo, called Fra Cosimo, born at Castelfranco, 1577, died at Venice, 1663. Studied at Venice, and acquired some reputation for his painting in S. Giovanni e Paolo over the tomb of Marc Antonio Bragadino, the defender of Famagosta. He was employed later by the Capuchins of his native place, and entered the Order, taking the name of Fra Cosimo. Subsequently he worked at the Court of the Emperor Rudolph II., and went to Rome, where he enjoyed the favour of Pope Paul V. and of Cardinal Scipione Borghese, for both of whom he executed numerous works. On his return to Venice he painted prophets and sibyls in the Church of the Redentore, and was commissioned by the Doge Antonio Priuli to execute frescoes in the Ducal Palace, but he died before completing the work. C. J. Ff.

PIAZZETTA, Giovanni Battista, born at Pietrarossa, near Treviso, 1682, died at Venice, 1754. Pupil of Antonio Molinari. Went to Bologna, where he was influenced by Giuseppe Maria Crespi, and more especially by the works of Guercino. He became first Director of the Academy of Venice in 1750, and was enrolled an honorary member of the Clementina Academy at Bologna. Among his best works are: frescoes in S. Giovanni e Paolo, Venice; the 'Decollation of S. John,' in the Church of the Santo, Padua; the 'Standard-Bearer,' Dresden Gallery, and the 'Assumption,' Lille. Other works by him at Dresden, Cassel, and Brunswick. Pitteri and others have engraved after him, and mention is made by Nagler of two etchings by himself. Piazzetta enjoys the distinction of having exercised some influence over the development of Giovanni Battista Tiepolo, the greatest Venetian master of the 18th century. C. J. Ff.

PICARD, Alexandre Noel, a French painter, born in Paris in 1813. He chiefly painted landscapes. He died in 1869.

PICARD, Hugues, French painter, born in 1840 at Voreppe (dep. Isère). Studied first at Grenoble, and subsequently in Paris under Boulanger and Lefèbvre. Painted portraits and landscapes, also genre scenes, such as 'La leçon de Chant,' 'La leçon au Couvent,' &c. He was also a prolific illustrator. He died in Paris, January 16, 1900.

PICART, Bernard, an engraver, and the son of Etienne Picart, was born in Paris in 1673. He was instructed in design and engraving by his father, but obtained further help from Le Brun and Jouvenet. At the age of sixteen he gained honours at the Academy of Paris. He distinguished himself both as designer and engraver, and executed a vast number of plates. He used both the point and the burin; but in his larger plates the execution was not equal to the drawing, and his later productions were inferior to his earlier ones. His works chiefly consist of plates for books, and other ornamental engravings. In 1710 he left Paris, and settled at Amsterdam, where he was greatly employed by the booksellers, and died there in 1733. He engraved a set of seventy-eight plates in imitation of the different styles of the old engravers, which were published after his death, in 1738, in one volume, entitled 'Les Impostures Innocentes.' The following are his most esteemed works:

PORTRAITS.

Charles I.; *after Van Dyck.* 1724.
Charles II.; *after Kneller.* 1724.
James II.; *after Largillière.* 1724.
William III.; *after Van der Werf.*
George I.; *after Kneller.*
Edward Hyde, Earl of Clarendon; *after Zoust.* 1724.
William, Lord Russell; *after Kneller.* 1724.
Frederick, Duke of Schomberg; *after the same.* 1724.
Gilbert Burnet, Bishop of Salisbury; *after Hoadly.* 1724.
Eugène François, Prince of Savoy; *after Van Schuppen.* 1722.
Don Luis, Prince of the Asturias.
Jan de Wit, Grand Pensionary of Holland. 1727
François Pierre, Cardinal de Foix. 1713.
Philip, Duke of Orleans, supported by Minerva and Apollo; *after A. Coypel.* 1706.
Etienne Picart, the Roman, Engraver to the King.
Roger de Piles; *ipse pinx. B. Picart fec. aqua forti.* 1704.

SUBJECTS FROM HIS OWN DESIGNS.

The Murder of the Innocents. The first impressions are before the crown was placed upon the head of Herod.
A set of twelve Prints, called the Epithalamia.
Truth, the Research of Philosophy; a Thesis in honour of Descartes.
The Triumph of Painting.
The Death of Niobe's Children.
The Feast of the Gods and the Cæsars.
A set of Prints for the Annals of the Dutch Republic.
The Frontispieces to 'Cérémonies Religieuses,' 11 vols. 1723—1743; and to various other works.

SUBJECTS AFTER VARIOUS MASTERS.

Time discovering Truth; *after the picture by Poussin,* in the Louvre.
An Allegory on human Life; *after the same.*
Arcadia; *after the same.*
Two Muses, Calliope and Terpsichore; *after Le Sueur*
Abraham dismissing Hagar; *after Le Brun.*
The Discovery of Calisto's shame; *after Ann. Carracci.*
Neptune calming the Sea; *after An. Coypel.*

PICART, Charles, an English engraver and draughtsman, born about 1780. He practised in London, and died about 1837. Specimens of his work will be found in:

Dibdin's 'Decameron.'
'Description of the Ancient Marbles in the British Museum.'
Lodge's 'Portraits.'

He also engraved several dramatic portraits after Clint and Wivell.

PICART, Etienne, called 'Le Romain,' was born in Paris in 1632. After a long sojourn in Rome he was employed, with several other artists, to engrave the pictures in the King of France's collection. His plates are sometimes executed with the burin only, in the style of Poilly; but he also engraved a few in which the point is predominant. He died at Amsterdam in 1721. His prints are extremely numerous; the following are the most deserving of notice:

PORTRAITS.

Jean François Paul Gandy, Cardinal de Retz. 1652.
Bust of Cardinal Fachenettus; *after Morand.*
Melchisedeck de Thevenot, the traveller; *after Chaveau.*
Nicolas Choart de Busenval, Bishop of Beauvais.
Claude de Brion, President of the Parliament.
Pierre Loisel, Doctor of the Sorbonne.
Françoise Athenais de Rochechouart, Marquise de Montespan.

SUBJECTS AFTER VARIOUS MASTERS.

The Ecce Homo, with three Angels; *after Albani.*
The Birth of the Virgin; *after Guido.*
The Marriage of St. Catharine; *after Correggio.*

Triumph of Virtue; *after the same.*
Triumph of Vice; *after the same.*
St. Cecilia; *after Domenichino.*
A Concert of Music; *after the same.*
The Infant Jesus sleeping, with the Virgin holding up her finger to St. John; called 'Silenzio'; *after Ann. Carracci.*
The Holy Family; *after Palma.*
The Parting of SS. Peter and Paul; *after Lanfranco.*
The Plague among the Philistines; *after N. Poussin.*
Christ curing the Blind; *after the same.*
The Adoration of the Shepherds; *after the same.*
The Martyrdom of SS. Gervais and Protais; *after Le Sueur.*
St. Paul burning the Books of the Ephesians; *after the same.*
The Martyrdom of St. Andrew; *after Le Brun.*
The Stoning of St. Stephen; *after the same.*
The Adoration of the Magi; *after Courtois.*
The Virgin and Infant; *after Noel Coypel.*
St. Anthony of Padua adoring the Infant Jesus; *after Van Dyck.*

PICART, JEAN, was a French engraver, who resided in Paris about the year 1640. He is supposed to have been a pupil of Crispin van de Pass, as he engraved from the designs of that master, and imitated his style, though not very successfully. He appears to have been principally employed in engraving ornaments for books, and a few portraits. We have by him a portrait of Edward, prince of Portugal, a half-length, with emblems; that of Erasmus, a whole-length, forming the frontispiece to an edition of part of his works, published in Paris in 1639; and several other plates for books, &c.

PICART, JEAN MICHEL, was a Flemish painter, born about 1600. He painted flowers and landscapes, but his chief employment was selling pictures. He established himself in Paris, where he employed many young artists to make copies which he sold as originals. He died in 1682.

PICAULT, PIERRE, a French engraver, was born at Blois in 1680. It is probable that he was a pupil of Gerard Audran, as he copied, on a small scale, the celebrated 'Battles of Alexander,' from the plates engraved by that artist, after Le Brun. He also engraved some portraits, and the 'Visitation of the Virgin to St. Elisabeth,' after Carlo Maratti. He died young in 1711. He usually signed his plates *P. Picault, Blesensis, sculp.*

PICCHI, GIORGIO, a painter of Castel-Durante, who flourished about 1559. He sojourned for a time in Rome, where he was employed in the Vatican. He worked in the manner of Baroccio.

PICCHIANTI, GIOVANNI DOMENICO, an Italian designer and engraver, was born at Florence about 1670. He was taught the rudiments of drawing by G. B. Foggini, a sculptor, and applied himself to engraving, both with the point and the burin. In conjunction with Lorenzini, Mogalli, and other artists, he executed several plates from the pictures in the Gallery of Florence. We have, among others, the following prints by him:

PORTRAITS.

Sebastiano del Piombo; *after Titian.*
Cardinal Bentevoglio; *after Van Dyck.*
Pope Leo X. with the Cardinals Rossi and Giulio de' Medici; *after Raphael.*

SUBJECTS AFTER VARIOUS MASTERS.

The Madonna della Seggiola; *after Raphael.*
The Virgin and Infant Jesus, with St. John; *after Ann Carracci.*
The Tribute Money; *after Titian.*
The Virgin and Child; *after the same.*
Abraham sending away Hagar; *after Pietro da Cortona*

PICCINI, GIACOMO, an engraver, was born at Venice in 1617, but it is not known by what master he was instructed. Zani says he was still working in 1669; but the latest date on his prints is 1655. We have several plates by him, executed in a stiff, disagreeable style; among them a set of thirty portraits of the principal painters of the Venetian school for the account of their Lives published by Ridolfi in 1648. We have also the following prints by him:

The Portrait of Alessandro Farnese.
Diogenes, with his Lantern; *after P. Liberi.*
The Holy Family; *after the same.*
Judith, with the Head of Holofernes at her feet; *after Titian.*
The Holy Family; *after the same.*

PICCINI, GUGLIELMO, was the brother of Giacomo Piccini, and among other prints etched a plate after a 'Pietà,' by Rubens. He had a daughter, ISABELLA PICCINI, who was a nun, and engraved a set of portraits of the illustrious personages of Italy, for the 'Conchilia Celeste' of G. B. Fabri.

PICCININO, NICCOLÒ, an obscure Milanese painter, who was at work at Milan about 1500.

PICCIONI, MATTEO, an Italian painter and engraver, was born at Ancona probably in or about 1615. Of his works as a painter little is known; but he was made a member of the Academy of St. Luke in 1655. We have a few spirited etchings by him, two of which are dated 1641. The following are among them:

St. Luke painting the Virgin; *after Raphael.*
The Adoration of the Shepherds; *after Paolo Veronese.*
The Holy Family; *after the same.*
The Virgin and the Infant Jesus, with St. John; *after A. Camassei.*
Moses exposed on the Nile; *after the same.*

PICCOLA, NICCOLA LA, a native of Crotona, in Calabria. He was born in 1730, and worked in Rome, where he painted some decorative pictures in the Vatican, which have since been copied in mosaic. Some of his work is also to be seen at Velletri.

PICENARDI, CARLO. Two artists of this name painted in Cremona early in the 17th century. One was a pupil of Lodovico Carracci, and painted church pictures and burlesque histories. These were imitated by the other Picenardi, who, however, died young.

PICHIO, ERNEST, (also called PICQ,) French painter; born in Paris in 1840; a pupil of Auguste Couder; his historical pictures achieved considerable success, notably 'Charles IX. et Cathérine de Médicis le Matin de la St. Barthelémy' (Salon 1866). Better known yet was the 'Mort d'Alphonse Baudin,' which the Paris Municipal Council caused to be engraved at its own expense. His death occurred in Paris in August 1893.

PICHLER, JOHANN, gem-cutter, painter and engraver, was born at Naples in 1734. He was a pupil of his father, Anton Pichler, and the painter Corvi. In 1761 he painted several pictures for the Franciscans and Augustinians, and made experiments in encaustic and mosaic. In 1763 he joined his father at Rome, after which he visited England, returning to Rome in 1775. Most of his time was given to gem-cutting, in which he rose to such excellence that many of his intaglios were sold as antiques. It is said that even Winkelmann was deceived by them. He died at Rome in 1791.

PICHLER, JOHANN PETER, mezzotint engraver, was born at Botzen in 1765, and studied at Vienna under Professor Jakobé. He worked for the Prince of Anhalt Dessau at Dresden, and died at Vienna in 1806. Among his best plates are :

Portrait of the King of Poland; *after Lampi.*
The Fruit Girl; *after Murillo.*
Venus; *after Titian.*
Omphale; *after Domenichino.*
Perseus and Andromeda.
Magdalene and St. John; *after Batoni.*
Rembrandt's portrait of himself.

PICHON, PIERRE AUGUSTE, French painter; born at Sorèze (Tarn), December 6, 1805; a pupil of Ingres; was a fashionable portrait-painter during the reign of Louis Philippe; obtained a third-class medal in 1843, a second-class medal in 1844, a first-class medal in 1846, a *rappel* in 1857, and a like distinction in 1861, when he received the Legion of Honour. He died in Paris, October 1900.

PICKAERT, PIETER, who was probably a native of Holland, has left a set of coarse etchings, published in Holland, and representing the flight of James II. from England. They are probably from his own designs, as he adds the word *fecit* to his name. Neither the time of his birth nor death are recorded, but he must apparently have been living in 1688.

PICKEN, ANDREW, an English lithographer, born in 1815. He was a pupil of Louis Haghe, and had much employment in illustrating books of travel. Through ill-health he made two sojourns in Madeira, and published a fine work, 'Madeira Illustrated.' In 1835 he exhibited at the Academy a 'Tomb in Narbonne Cathedral.' He died in London, amid much promise, in 1845.

PICKENOY, NICOLAS ELIAS, called ELIAS, a little-known Dutch painter, who is, however, the reputed master of Van der Helst, was born at Amsterdam about 1590. There are twelve pictures by him in the Rijks Museum at Amsterdam, which show him to have been an excellent portraitist. He died, probably at Amsterdam, between 1646 and 1656.

PICKERING, GEORGE, a drawing-master of Chester, who had an important local renown for the beauty of his work in water-colour. He was a Yorkshire man, who resided for many years at Chester, and later on at Liverpool. He exhibited largely at the Liverpool Academy, and his pictures were very highly esteemed. He also drew for the engraver many views in Lancashire, and is believed to have done work with the graver himself. He died at Birkenhead in 1857, and his loss was much lamented by his hosts of pupils, who had found in him not only an admirable teacher but a refined and most estimable friend.

PICKERING, HENRY, an English portrait painter in the early part of the 18th century. He was a follower of Kneller, and painted portraits "in character."

PICKERSGILL, FREDERICK RICHARD, a nephew of H. W. Pickersgill, R.A., was born in London in 1820. His tastes were early shown, and, after instruction from his maternal uncle, F. Witherington, he entered the Academy schools. His first exhibited picture, 'The Brazen Age' (1839), his 'Combat between Hercules and Achelous' (1840), and again, his 'Amoret's Deliverance from the Enchanter' (1841), showed his peculiar talent and predilections, his chief pictures being based on his loving study of Spenser, Milton, Shakespeare, and the romantic episodes of history. In 1843 he gained a £100 prize in the Westminster Hall competition by his cartoon of 'The Death of King Lear.' In 1847 he followed up this success by gaining the first prize for his 'Burial of Harold at Waltham Abbey,' which was purchased for £500 for the decoration of the new Houses of Parliament. This brought him into prominence, and he was elected in that year an Associate of the Royal Academy at the unusually early age of twenty-seven. In 1857 he became full Academician, his diploma picture being a Spanish subject, 'The Bribe,' and the Prince Consort bought his 'Death of Francesco Foscari.' His 'Birth of Christianity' is in the South Kensington Museum (Jones Bequest), as are also the sketch and completed design for 'The Industrial Arts in Time of Peace,' designed for a lunette in fresco but not carried out. In the Glasgow Gallery there hangs (on loan from the National Gallery) 'Amoret, Æmylia and Prince Arthur in the Cottage of Slander.' He was strongly influenced by W. Etty; his colour was sound and often brilliant, and his drawing and composition correct though somewhat formal and academic. He exhibited 50 pictures in all at the Royal Academy, and six at the British Institution (1841–1847). He also illustrated Milton's 'Comus,' Poe's poems, Massinger's 'Virgin Martyr,' and certain Biblical subjects ('The Life of Christ,' 'The Lord's Prayer'). These were engraved on wood by Dalziel, and some designs appeared in Dalziel's Bible Gallery in 1881. He was chosen as Trustee and Keeper of the Academy in 1873, but resigned these posts in 1887, retiring finally from the Academy in 1888. He died in the Isle of Wight in 1900.

PICKERSGILL, HENRY HALL, an English subject and portrait painter, the eldest son of H. W Pickersgill, R.A. His studies were completed in the Netherlands and Italy, and he first exhibited at the Academy in 1834. About 1844 he spent two years in Russia, which furnished him with subjects for some pictures. On his return he practised as a portrait painter in the midland counties. He died in 1861. His picture 'The Right of Sanctuary' is at South Kensington. Other works :

The Troubadours.
Holy Water.
Charity.
Fishermen of Rabatsky, on the Neva.
Ferry on the Neva.
Cupid and Psyche.
Finding of Moses.
Romeo and Juliet.

PICKERSGILL, HENRY WILLIAM, an English portrait and subject painter, born in London in 1782. He was originally intended for a silk manufacturer. Preferring art, he became a pupil of George Arnald, A.R.A., and in 1805 entered the schools of the Academy. Here he first exhibited in the following year, and was elected an Associate in 1822, and a full member in 1826. His practice became very large, and most of the eminent persons of the day sat to him. Up to 1872, when he retired from work, he exhibited no less than 363 pictures at the Academy. These were chiefly portraits, with the exception of a few landscapes and fancy subjects. He died at Barnes April 21, 1875. Amongst his works are :

Walker and Cockerell photo] [*National Portrait Gallery*

WILLIAM WORDSWORTH

Bowood.		Lady playing Guitar.
London.	*Nat. Gallery.*	Portrait of R. Vernon. 1846.
,,	,,	A Syrian Maid. 1837.
,,	,,	The Nun.
,,	*National Portrait Gallery.*	Portraits of Wordsworth, Jeremy Bentham, Hannah More, W. Godwin, 'Monk' Lewis, G. Stephenson, and Sir T. Talfourd.
,,	*Incorporated Law Society.*	Lord Chancellor Truro.
,,	*Royal Institution.*	Professor Faraday.
,,	,,	Dr. Brande.
Longleat.		Portrait of second Marquis of Bath.
Windsor Castle.		Portrait of Lord Hill.

PICKNELL, WILLIAM LUCIAN, American painter; born 1854 at Boston; a pupil of Innes at Rome, and of Gérôme at the École des Beaux Arts; he also studied in Brittany with R. Wylie; returned to America in 1882, and settled in New York; examples of his work are in the Museums of New York, Philadelphia, Boston and Liverpool; he obtained an honourable mention at the Paris Salon of 1880, and the Boston gold medal. He died at Boston in 1897.

PICOLET, CORNELIS, a painter of portraits and conversations, flourished at Rotterdam from about 1670 to 1690. His reputation rests rather on the circumstance of his having been the first instructor of Adrian van der Werf than on any particular work that can be with certainty ascribed to himself.

PICOT, FRANÇOIS EDOUARD, a French historical painter, born in Paris in 1786. He studied under Vincent, and in 1811 obtained the second 'Prix de Rome' for his 'Lycurgus.' In 1813 he obtained the same award by his 'Death of Jacob.' As he could not be sent to Rome, he was awarded a prize of 3000 francs. Many commissions for decorative works were entrusted to him: the chief of these were for the Louvre, for Versailles, and for the churches of St. Vincent de Paul (in conjunction with Flandrin) and St. Clotilde. He was elected to the Institute in 1856. He died in Paris in 1868. Amongst his works are:

Amiens.	*Museum.*	Cephalus and Procris. 1824.
Brussels.	*Museum.*	Æneas and Venus. 1815.
Grenoble.	*Museum.*	The Plague at Florence. 1839.
Paris.	*Louvre.*	Orestes and Electra. 1822.
,,	*Comédie Française.*	Portrait of Talma.
,,	*N. D. de Lorette.*	Coronation of the Virgin.
,,	*S. Sulpice.*	Death of Sapphira. 1819.
Versailles.		Siege of Calais. 1838.

PICOT, VICTOR MARIE, a French engraver, was born at Abbeville in 1744, and studied in Paris. He came to London in the year 1766 with Wynne Ryland, and about 1770 he was living with Ravenet, whose only daughter, Angelica, he married. In 1766 he was elected a member of the Incorporated Society of Artists. He engraved several plates after Serres, Barralet, Loutherbourg, and others, some of which were for the collection of Boydell. He returned to France in 1790, and died about 1805. We have, among others, the following prints by him:

The Four Evangelists; *after Rubens.*
Diana and her Nymphs; *after the same.*
The Nurse and Child; *after Schedone.*
A young Man holding a Flute; *after B. Luti.*
Apollo holding a Branch of Laurel; *after S. Cantarini.*
A Landscape and Figures; *after Zuccarelli.*
Two Sea-pieces; *after D. Serres.*
Two Landscapes, Morning and Evening; *after Barralet.*
Several other subjects; *after the same.*

PICOU, HENRI PIERRE, French painter of historical and allegorical subjects; born at Nantes, February 27, 1822; a pupil of Delaroche and Gleyre; made his *début* at the Salon in 1847; obtained second-class medal in 1848, and a *rappel* in 1857; in 1853 won the second Prix de Rome; was considered the fashionable painter towards the close of the Second Empire. Among his chief works we may mention: 'Cléopâtre et Antoine sur le Cydnus,' 'Le Passage du Styx,' 'L'Étoile du Soir,' 'Une Nuit de Cléopâtre,' and 'Psyche aux enfers.' He died at Nantes, July 17, 1895.

PICOU, ROBERT, (or PIQUOT,) a French engraver, was, according to Marolles, a native of Tours, and flourished about the year 1630. He enjoyed the title of *Peintre du Roi;* he visited Italy, and remained some time at Rome. Dumesnil describes seven rare prints by him, of which the last, executed from a picture by Jacopo Bassano, is the best; the others are evidently from his own designs. They are executed partly with the point, partly with the burin. We have also several frontispieces and other book ornaments by him, from his own designs. The following are the titles of the seven plates above alluded to:

Love asleep; *R. Picou. fe.*
Two Cupids caressing; *R. Picou. fe. Romæ.*
Two Infants; *R. Picou. fe. Romæ.*
Three Infants; *R. Picou. fe.*
The little Wrestlers; *R. Picou. fecit.*
Two couples of Infants; *R. P. &c.*
Jesus Christ delivered to His Enemies. On the margin to the left inscribed *Jacobus de poto Bassan pinxit, R. Picou sculpsit;* and on the right, *Ciartres formis Cum Priuilegio.* In a second impression, *Ciartres formis* is erased, and *Mariette Excudit* substituted.

PICQUÉ, CHARLES, a Flemish painter, born at Deynze in 1799. He painted portraits, still-life, and historical pictures. He died at Brussels in 1869.

PICQUET, J. In Dubrayet's drawing-book there is a print by this artist, representing 'Juno, Pallas, and Venus,' half-length figures, executed with the graver. It is inscribed *Joan Picquet ft.*

PICQUET, THOMAS, a French painter of the 17th century, quoted by Marolles.

PICQUOT, HENRI, supposed to be the brother of Thomas Picquot, was a scholar of Simon Vouet, at Paris, and flourished about 1640, as appears by that date on one of his prints. Dumesnil describes three prints by him; the first two after Chapron, etched with the point in a style analogous to that of Michel Dorigny, the other from his own design, also with the point, in a very light and spirited manner.

The young Virgin ascending the steps of the Temple; a composition of many figures, with a glory of angels and cherubim above; *Chappron jnuen. et pinxit; H. Picquot jncidit Cum Priuilegio Regis.* 1640. In a *second* impression, *Coypel, ex. avec privilege,* was substituted.

The Virgin giving the breast to the Infant Jesus; Joseph, Elisabeth, and the infant St. John are introduced. Although this print bears the name of *Guerineau,* and not of H. Picquot, Dumesnil is of opinion that it is by the latter.

A sick Frog attended by others; one acts as a physician, two seem to pray, another is bringing a potion, and four frogs are dancing to the sound of a violin. In the margin are six lines of French verse, moralizing on the brutalizing propensities of man. *H. Picquot jnvex et fecit. F. L. D. Ciartres excudit avec Privilege di Roy.*

PICQUOT, THOMAS, an engraver of goldsmiths' work, designs for embroidery, damascening, and other ornaments, flourished, according to Zani, from 1623 to 1645. Dumesnil conjectures that he was a scholar of Marin le Bourgeois, painter and

valet de chambre to Henry IV. and Louis XIII., and describes fourteen prints by him, the first of which is a portrait of the aforesaid Marin le Bourgeois; the others consist of arabesque designs for goldsmiths' and armourers' work, book and other decorations. The portrait is etched in the manner of a painter, and is the best piece; the ornaments are etched with an extremely delicate point, and appear in white on a dark ground.

PIDDING, HENRY J., an English subject painter, born in 1797. He was the son of a Cornish lottery-office keeper, and studied under Aglio. His works appeared at the Academy from 1824 onwards, and also at the Society of British Artists, of which latter body he was elected a member in 1843. He frequently chose humorous subjects, and some of his pictures enjoyed considerable popularity. He died at Greenwich in 1864. His best-known works are:

The Gaming Room at Homburg. 1860.
The Fair Penitent.
Negro in the Stocks.
Greenwich Pensioners re-fighting the battle of the Nile. (*Woburn Abbey.*)

The two last-named were engraved by himself.

PIDGEON, HENRY CLARK, painter in water-colours, was born in 1807. He was originally intended for the Church, but abandoning this, took first to literature and then to art. He was for some time a teacher of drawing in London, but in 1847 removed to Liverpool as Professor of the School of Drawing at the Institute there. He had a strong antiquarian bent, and made many sketches of old local buildings. In 1848 he was associated with Mr. Joseph Mayer and Mr. Abraham Hume in founding the Historic Society of Lancashire and Cheshire, to the Proceedings of which he contributed numerous lithographs and etchings. On his arrival in Liverpool he was elected a member of the Liverpool Academy, and held the post of Secretary in 1850. He contributed some fifty works to the Liverpool Academy Exhibitions. He was elected an Associate of the Institution of Painters in Water-Colours in 1846, and a full member in 1861. He was also President of the Sketching Club. He exhibited four times at the Royal Academy and twice at the British Institute, besides numerous pictures at the Suffolk Street Galleries and the Manchester Institution. His work is accurate in draughtsmanship, broad in treatment, and in colour somewhat after the style of Varley. He died in Fitzroy Street, Regent's Park, on August 6, 1880. E. G. D.

PIDOLL, KARL VON, German painter, born January 7, 1847, at Vienna; was a pupil of Arnold Böcklin and H. von Marées. For a long period he lived in Paris, and afterwards at Frankfort-on-the-Maine, where he obtained some distinction as a portrait-painter. Among other works he published a series of seven pen-drawings in lithograph, representing views of Gelnhausen. He died in 1901.

PIEMANS, an obscure Dutch artist of the 17th century. He painted somewhat in the manner of "Velvet" Breughel, and formed one pupil, his nephew, Jan de Baan.

PIEMONT, NICOLAAS, called OPGANG, was born at Amsterdam in 1659. He at first passed some time under Marten Zaagmolen, an obscure artist, but he afterwards became a scholar of Nicolaas Molenaer. He visited Italy, where he passed seventeen years, and improved his talents for landscape painting, by designing from nature in that country. From Rome he returned to Holland, where he painted pictures from his Italian sketches and gained a great reputation. His landscapes bear a strong resemblance to the works of Jan Both. He died at Vollenhove in 1709. The sobriquet 'Opgang' (up-going) was bestowed upon him in consequence of his marriage with the landlady of the Guild.

PIENE, A. DE, a French engraver, produced, among other plates, a portrait of the 'Duchess of Savoy,' after Sacchetti, for a book published in 1672.

PIENEMAN, JAN WILLEM, a Dutch historical, portrait, and landscape painter, born at Abcoude in 1779. He was a pupil of the Amsterdam Academy, and subsequently taught drawing in the military school at Delft. The appointments of Director of the Hague Museum and of the Amsterdam Academy were afterwards conferred upon him. He died at Amsterdam in 1853. The following pictures by him are in the Rijks Museum, Amsterdam:

An Arcadian Landscape.
Portrait of Joanna Cornelia Ziesenis.
" " " " as Agrippina.
" Andries Snoek.
" Albertus Bernardus Roothaan and Louis Roger.
Battle of Waterloo. (Signed *J. W. Pieneman*, A.D. 1824.)

PIENEMAN, NICOLAS, a Dutch historical painter, the son and pupil of J. W. Pieneman, was born at Amersfoort in 1809. He died at Amsterdam in 1860. Amongst his chief works are:

The Death of Admiral De Ruyter.
William I. of Orange wounded by Jaurequi.
The Condemnation of Barneveldt.
Portrait of J. W. Pieneman. (*Haarlem Pavilion.*)
J. S. de Ryk in presence of Requessens.
The Death of Archimedes.
Portrait of William III.
Portrait of C. J. Fodor. (*Fodor Museum, Amsterdam.*

PIEPENHAGEN, AUGUST, landscape painter, was born at Soldin, in Prussia, in 1792. He was originally a button-maker, but raised himself, by no other assistance than the diligent study of nature, to a distinguished rank in art. He died at Prague in 1868. Three of his best pictures are:

Winter Landscape.
Landscape in a Storm.
Sketch of Forest Scenery.

PIERA, P., a Dutch painter, and a native of Amsterdam. He painted landscapes and portraits, and had two sons who followed in their father's steps. He died in 1784.

PIERCE, EDWARD, was an English artist, who flourished in the reigns of Charles I. and II. He was eminent as a painter both of history and of landscapes, and also excelled in architectural and perspective views. For some time he was an assistant to Van Dyck, and after the Restoration he was employed to repair the altar-pieces and ceilings in London churches, damaged by the Puritans. He died soon afterwards, and was buried at Stamford. Few of Pierce's works now remain, the far greater part being destroyed in the fire of London in 1666. Lord Orford attributes to him a set of friezes, in eight plates, etched in 1640. His son JOHN is said to have attained some eminence. Another son, Edward, became a successful sculptor.

PIERI, ANTONIO DI, called LO TOPPO, was a native of Vicenza. He worked about 1738, and painted landscapes and frescoes.

PIERI, STEFANO, was a native of Florence, and a disciple of Battista Naldini. Zani places his birth in 1513, and his death in 1600. According

to Baglione, he visited Rome in the pontificate of Clement VIII., and was taken under the protection of Cardinal Alessandro de' Medici, by whom he was employed in the church of San Prassede, where he painted some pictures of the Apostles, and an 'Annunciation.' In Santa Maria in Via Lata is a picture by him of the 'Assumption of the Virgin.' He assisted Giorgio Vasari in the Cupola of Santa Maria del Fiore, at Florence, and painted for the Palazzo Pitti the 'Sacrifice of Isaac,' one of his best works.

PIERINO DEL VAGA. See BUONACCORSI.

PIERINO DE NOVA. See NOVA.

PIERO, GIOVANNI DI. See GIOVANNI.

PIERO DI LORENZO, the son of Lorenzo di Piero, was born at Florence in 1462. He became an assistant to Cosimo Roselli, and accompanied the latter when he was summoned to Rome by Sixtus IV. Hence the name PIERO DI COSIMO, by which he is known. In 1485 he returned to Florence, and was employed with Fra Bartolommeo in the Convent of Sant Ambrogio. The connection with Roselli, however, seems to have lasted till the death of the latter, which took place in 1506, and so Piero may be considered to have taken a share in several altar-pieces in S. Spirito at Florence, and other works of Roselli. Piero did not confine himself to sacred subjects, but took pleasure in classic fable, especially when he was able to display animal life in natural or fantastic shapes. This may be seen in 'The Wedding of Perseus disturbed,' 'Sacrifice to Jove for the Safety of Andromeda,' and two 'Rescues of Andromeda,' in the Uffizi, and in a splendid 'Death of Procris' in the National Gallery. A picture by him of 'Venus playing with Cupid and a sleeping Mars' is in the Berlin Museum. He was the inventor of the strange masque called 'The Triumph of Death,' which became the fashion in the Carnival at Florence. Besides the picture already named, which is, perhaps, Piero's master-piece, the National Gallery possesses, according to the best connoisseurs, a second example of him, in a picture now ascribed to Lorenzo Costa, and called the portrait of Francesco Ferrucci. This is a work of much power, and besides its undoubted affinity with the acknowledged productions of Piero, it offers a curious confirmation of his asserted authorship, in the introduction of the Palazzo Vecchio, with Michelangelo's David at its portal, into the background. For Piero di Cosimo was a member of the committee appointed in 1504 by the Signory of Florence to choose a site for that statue. Many of his pictures, most of them, perhaps, pass under other names. The 'Vierge au Pigeon,' in the Louvre, and two fine Holy Families, both 'tondos,' at Dresden and in the Borghese Gallery, Rome, are among the best of these. Piero was a man of curious interests and habits, caring much more for the strange traditions of the pagan mythology than for the tales of his own Church. He was the master of Andrea del Sarto. He died at Florence in 1521.

PIERO DA PERUGIA, a miniaturist of the 15th century, many of whose works are preserved in the Duomo at Siena.

PIERO DI RIDOLFO, an obscure painter who flourished in Tuscany at the close of the 16th century.

PIERON, GUSTAVE, a Flemish landscape painter, who studied at the Antwerp Academy, and resided in that city. He died in 1864.

PIERONI, ADOLFO, painter, engraver, and medallist, was born at Lucca in 1832. He studied under Onestini and Casale, though he was best known as a medallist. He died at Florence in 1875.

PIERRE, a native of Troyes, who designed and painted the fine series of windows in the cathedral dealing with the parable of the Prodigal Son.

PIERRE. A painter of this name is mentioned in the Belgian archives as the author of a portrait, painted in 1417 or 1418, of Margaret of Burgundy, the eldest daughter of Philip the Bold and the wife of William IV., Count of Hainault. In 1418 this portrait was placed in the Chapel of St. Anthony in Barbefosse, near Mons.

PIERRE, maître, a painter of this name was at work in 1486 in the Monastery of the Cordeliers, at Nancy. He was a native of Strasbourg.

PIERRE, ANDRÉ, a native of Blois, who, in 1472, painted a large 'Nativity' for the chapel of the Chateau de Montilz.

PIERRE DE COMPIÈGNE a native of Compiègne, (?) who was at work on miniatures and illuminations for the Chapter of Troyes in the year 1387.

PIERRE DE COPIAC, a glass-painter, who painted the windows in the Cathedral of Montpellier his native place.

PIERRE DE ST. CATHERINE, a native of Lille, who painted in the year 1365 an altar-piece for the church of St. Maurice in that city.

PIERRE, DIEUDONNÉ, the son of ÉTIENNE PIERRE, a fruit and flower painter, was born at Nancy in 1807. He was a pupil of Hersent, and painted historical subjects. In the Museum of Nancy there is a 'Christ in the Garden of Olives' by him. He died in 1838.

PIERRE, JEAN BAPTISTE MARIE, was born in Paris in 1714 (or 1713). He was at first a pupil of Natoire, but went to Italy when young, and studied some years at Rome under De Troy. On his return to Paris he distinguished himself as a painter of history, and was employed for some of the public buildings, particularly on a large ceiling in the chapel of the Virgin at St. Roch. He painted an excellent picture of 'St. Nicholas and St. Francis,' for the church of St. Sulpice, which has been engraved by Nicolas Dupuis. He was made director of the Academy in Paris, and was appointed principal painter to the Duke of Orleans and to the king. He died in Paris in 1789. Among his best paintings are, 'Peter curing the Lame Man,' and 'The Death of Herod' (in St. Germain des Prés). Pierre left several etchings, among which we may name the following:

The Village Entertainment; *after his own design.*
Several Studies of Heads; made by him in Italy.
Some Plates of subjects from 'Fontaine's Fables'; *after designs by Subleyras.*

PIERSON, CHRISTOPH, was born at the Hague in 1631, and was destined by his parents for mercantile pursuits, but became a scholar of Bartholomäus Meyburg, whom after some time he accompanied to Germany, but after an absence of three years returned to Holland, and established himself at Gouda, where he met with immediate employment as a painter of history and portraits. Notwithstanding the reputation he had acquired, the encouragement given to the pictures of Leemens, a painter of dead game, guns, &c., induced him to adopt similar subjects, in which he surpassed his model. He died at Gorcum in 1714.

PIET, —, was a native of the Low Countries, and flourished about the year 1600. He engraved

the plates for a work entitled 'Le Maniement d'Armes de Nassau,' &c., by Adam V. Brien, published in 1608.

PIETERS, GEERTJE, or GERTRUDE, was a fruit and flower painter, and was working at Delft at the beginning of the 18th century. She was a pupil of Maria van Oosterwyck, and was of good repute in her day, though most of her productions have been attributed to De Heem. The Suermondt Collection had a 'Plate of Fruit' by her, dated 1680.

PIETERS, GÉRARD, a Flemish historical painter, who was a native of Bruges. He was received as master painter in 1562, but in 1590 he left Bruges and settled at Ghent, where he was often employed by the town authorities. He died in 1612. His son Pierre worked with his father.

PIETERS, JAN, or JOHN, was born at Antwerp in 1667, and was a scholar of Pieter Eyckens. He came to England in 1685, when he was eighteen years of age, and finding no employment for a painter of history, he offered his services to Sir Godfrey Kneller, who employed him to paint the draperies and backgrounds of his portraits. He excelled in copying the works of Rubens. He died in London in 1727, and was buried in the churchyard of St. Martin's-in-the-Fields.

PIETERS, PIERRE, the son of Gérard Pieters, accompanied his father to Ghent in 1590, and was admitted to the freedom of that city. In 1609 he was at work for the magistracy of Ghent, but must have been already dead in 1612, for in that year his wife is spoken of as a widow, in a document still preserved.

PIETERS, SIMON, a Flemish historical painter, received as master painter at Bruges in 1521. He was Dean of St. Luke's Guild in 1549. In 1553 he restored the 'Last Judgment' of Walens, and painted several pictures for the city. He died in 1556.

PIETERSZ, ROELOF, an obscure painter who worked at Utrecht about 1517.

PIETERZEN, ABRAHAM, a Dutch painter who flourished at Middelburg early in the present century. He was a pupil of Van Regemorter, at Antwerp.

PIETERSZEN, AERT, the son of Pieter Aertszen (known as Lange Peer), was born at Amsterdam in 1550. He deserves great praise for his picture of the 'Lesson of Anatomy,' which hangs in the same room as the world-famous picture of the same subject by Rembrandt, in the Surgeons' Guild-Hall at the Hague. It represents the professor Sebastiaen Egberts lecturing over a dead body to twenty-eight eager listeners, much in the same way as Rembrandt has depicted Tulp. It is now in the Rijks Museum, Amsterdam. Pieterszen's picture is vigorously executed in a brown tone, and exhibits, more especially in the countenances, much vivacity, facility of drawing, and general truth to nature. It bears the painter's monogram of *A. P.* and the date 1603, which is twenty-nine years earlier than Rembrandt's work. Besides this, the Rijks Museum possesses two more excellent examples of Pieterszen, both groups of portraits. Pieterszen died at Amsterdam, and was buried there on the 12th June, 1612.

PIETERSZEN, GERRIT, (PIETERS, or PEETERS,) was a painter and etcher, who flourished at Amsterdam at the end of the 16th century and beginning of the 17th. He was first instructed by Jacob Lenartszen and Cornelis van Haarlem, and afterwards went to Antwerp and Rome. After a residence of some years in the latter city he returned to Amsterdam, where he distinguished himself as one of the ablest artists of his time. Unfortunately he devoted himself principally to portraiture, and the rapid production of small pictures, but his talents fitted him for higher efforts. He was particularly successful with the nude, and is also celebrated as a painter of gallant assemblies and conversations, which he composed in a very agreeable style, and finished with great neatness and delicacy. According to Balkema he died in 1626. There is a beautiful landscape drawing by him in the cabinet at Munich. He etched several plates, among them:

St. Cecilia, with Angels.
St. John in the Wilderness.
The three Theological Virtues.

PIETERSZOON, PIETER, a glass-painter of Haarlem, who was received into the Guild of St. Luke in 1619, and formed a large class of scholars.

PIETRASANTA, ANGELO, a painter, was born at Milan in 1837. He was a pupil of Hayez, and worked from 1859 to 1861 in Rome and Florence, where he won a considerable reputation as a fresco painter. He painted 'The Rucellai Gardens,' the 'Borgia Family,' and figures of 'Europe' and 'Science' in the Galleria Vittorio Emmanuele, at Milan. His last work was the decoration of the Sanctuary of the Incoronata, at Lodi. He died in 1876.

PIETRO BORGHESE. See DEI FRANCESCHI.

PIETRO DI PIETRI, an Italian painter, born at Novara in 1671. He was a pupil of Carlo Maratti, and painted historical subjects. He died in 1716.

PIETRO, GIOVANNI DI. See GIOVANNI.

PIETRO DI BENEDETTO. See DEI FRANCESCHI.

PIETROLINO, an Italian painter of the 12th century, who was at work at Rome, with Guido Guiduccio, between 1110 and 1120. In a MS preserved at Venice it is stated that Pietrolino's home was at Siena. Some remains of his work are said to be visible in the Church of the *Santi Quattri Coronati*, in Rome.

PIETROWSKI. See PIOTROWSKY.

PIGAL, EDMÉ JEAN, a French painter of still-life, was born in Paris in 1794. He was a pupil of Gros. Among his works is a 'Consultation of Doctors.' He died in 1872.

PIGEON, JEAN BAPTISTE, a Flemish painter, born at Bure in 1823. He was a pupil of Marinus Van der Haert and Mathieu, and painted portraits and historical subjects. His chief work is the 'Institution of the Rosary,' in the Church of Anhée, near Dinant. He died in 1868.

PIGLHEIN, ELIMAR ULRICH BRUNO, German painter; born February 19, 1848, at Hamburg; a pupil of Pauwels at Weimar, and of Diez at Munich. In 1855 he travelled through Palestine, and subsequently painted a remarkable panorama of the Crucifixion. This was destroyed by fire in 1892. He was a Professor and Honorary Associate of the Munich Academy. He executed many charming and piquant pastels; and among his most notable works are: 'The Entombment of Christ,' 'The Blind Woman,' 'Moritur in Deo,' 'The Krupp Family,' &c. He died at Munich, July 15, 1894. P. P.

PIGNATELLI, VICENTE, a Spanish amateur landscape painter, born about 1700. He was a noble. He showed a decided inclination for the arts, and took a prominent part in founding an Academy at Saragossa, of which he became the first President. He died in 1770.

PIGNE, NICOLAS, a French engraver, was born at Chalons in 1690, and is said to have been a pupil

of Bernard Picart. He appears to have been in England, as there is a portrait with his name, of Richard Fiddes, B.D., prefixed to 'Divinity,' by the latter, and dated 1718. We have by this artist a few plates in line, among which are the following:

The Virgin, with the Infant sleeping in a cradle, with St. John standing by her side, attended by four angels; *after F. Trevisani;* for the 'Crozat Collection.'
The Woman of Canaan kneeling at the feet of Christ; *after Ann. Carracci.*

PIGNONE, Simone, was born at Florence, according to Oretti, in 1614. After being instructed in the elements of art by Domenico Cresti, he became a scholar of Francesco Furini. He afterwards lived for a time in Venice, where he improved his colour by studying the works of Titian and Tintoretto. On his return to Florence he painted several pictures for the churches, of which the most admired are the pictures of 'St. Michael discomfiting the Evil Spirit,' in the church of the Nunziata; and 'St. Louis distributing his Wealth to the Poor,' in Santa Felicità. He also excelled in painting mythological subjects, which, however, he sometimes treated with too much licentiousness. He died in 1698.

PIJNACKER, Adam, sometimes erroneously called Adriaen, was born at Pijnacker, near Delft, in 1621, and went when young to Rome, where for three years he studied the works of the most distinguished landscape painters, and made designs of the most picturesque objects in the environs of that capital. On his return to Holland he soon gave proof of how much he had profited by his travels, and became one of the most admired and best employed artists of his country. It was at that time the practice to ornament the apartments of important houses with the works of the most eminent landscape painters; and Pijnacker was much engaged in works of that description. His style has something in common with that of Jan Both. It is, however, at once more decorative and less true to nature. His composition is excellent, but his colour too cold, and his texture metallic. In the Gotha Gallery there is a 'Landscape with a Ruin' by him, which is signed with the initials *A. V. P. P.* He was a fine draughtsman of trees. Almost all of his pictures contain men and animals. Pijnacker died at Amsterdam, where he was buried on March 28, 1673. Among his best works we may name:

Amsterdam.	*Museum.*	Four Landscapes.
Berlin.	„	Landscape with Shepherds.
Cassel.	„	Cows and Cowherds.
Dulwich.	*Gallery.*	An Italian Landscape.
„	„	Landscape, with Sportsmen. (*A first-rate example.*)
Hague.	*Museum.*	A Torrent. (*Very fine.*)
St. Petersburg.	*Hermitage.*	Sea-coast.
Vienna.	*Academy.*	Mountainous Landscape.

PILAJA, Paolo, an Italian engraver, flourished at Rome from 1727 to 1747. He executed a set of plates for a book entitled 'Storia di Volsena,' by the Abate Adami, published at Rome in 1737. We have also, among others, the following prints by him:

The Portrait of Pope Benedict XIII.; *after Brughi.*
The Martyrdom of St. Fedele; *after S. Conca.*
A Miracle wrought by St. Thoribio; *after the same.*
S. Liberale, with two Children; *after the same.*
Statue of the Prophet Elijah; *after the sculpture by Agost. Cornachini,* in St. Peter's at Rome.

PILEN Hans, an unimportant Dutch landscape painter, flourished toward the close of the 16th century. He painted somewhat in the style of Pieter Lastmann.

PILES, Roger de, painter, etcher, and writer on art, was born at Clamecy (Nièvre) in 1635, and died in Paris in 1709. He was a pupil of Claude François, and travelled in Italy and Holland. His fame depends chiefly on his voluminous writings on art.

PILGRIM, J. U. See Wechtlin.

PILKINGTON, Sir William, Bart., an English amateur landscape painter, born in 1775. He succeeded to the title as eighth baronet in 1811. His style was founded on that of the classic school, and especially that of Richard Wilson. He was also an amateur architect and a good scholar. Butterton Hall, Staffordshire, was built from his designs. He died at Chevet Hall, Wakefield, in 1850.

PILLANS, R., an English marine painter, who practised in the second part of the 18th century.

PILLATI, Heinrich, Polish painter, born at Warsaw in 1832; studied there, and afterwards at Munich under Kaulbach, and then worked at Rome. Painted historical and romantic subjects, 'Faust and Marguerite,' &c. He died at Warsaw, April 14, 1894.

PILLÉ, Charles Henri, French painter; born at Essômes (Aisnes) in 1845; became a pupil of Félix Barrias; began his career as a painter of anecdotic genre and historical subjects; scored his first real success with 'Frédéric de Saxe et le Duc d'Albe' and 'L'Automne' in the Salon of 1872; obtained a medal in 1869, a second-class medal in 1872, a gold medal in 1889, and the Legion of Honour in 1882; well known as a portrait painter and successful as an illustrator of 'Don Quixote,' and also of the romances of Victor Hugo. He died in Paris, March 4, 1897.

PILLEMENT, Jean, was born at Lyons about 1728 (some say 1719), and after receiving his education in that city, went to Paris and Vienna, and after 1763 to London. He painted in oil or pastel a few pictures of landscapes and fancy subjects, which were composed and coloured in a theatrical, gaudy style; he treated similar subjects in pencil drawings and water-colours, which were finished with great neatness and labour. Between 1773 and 1780 he occasionally exhibited at the Free Society of Artists, but in the former year he dropped for a time the practice of his art on account of ill-health, and returned to Avignon. He became painter to Marie Antoinette and to the last king of Poland, but finally settled again at Lyons, where (?) he died early in the last century (? 1808). Several of his designs have been engraved by Canot, Ravenet, Woollet, Mason, Elliot, and other eminent engravers. He himself etched a few plates of flowers, &c.

PILLEMENT, Victor, designer and engraver, was born at Vienna in 1767. He was a son and pupil of Jean Pillement, and worked with the graver and point combined. He died in Paris in 1814. Among his best plates may be mentioned:

The Banks of the Bosphorus; *after Melling.*
Travels in Egypt; *after Denon.*
Œdipus Colonneus; *after Valenciennes.*

PILLIARD, Jacques, French painter, born at Vienne (dep. Isère) in 1814; became a pupil of Orsel and of Bonnefond, a religious painter of mark; his works include 'Education de la Vierge,'

'Mort de Rachel,' 'Une Peste,' 'Le Martyre de St. Hippolyte,' 'Le Christ au Tombeau.' He obtained a third-class medal in 1843, and a second-class medal in 1844 and 1848. He lived for many years at Rome, and died at his birthplace, April 10, 1898.

PILO, Carl Gustav, a Swedish painter, was born near Runtuna, in Südermanland, in 1712 or 1713. He first studied under his father, Oluf Pilo (a portrait painter), then under Crisman at Stockholm, and was at Vienna from 1734 to 1736. He next travelled widely in Germany, and on returning to his own country settled for a time at Schonen, where he successfully practised portrait painting. In 1741 he went to Copenhagen, and was appointed drawing-master to the Cadet Corps, and after painting the Crown Princess Louise, was in 1745 made court-painter, and three years later professor at the old Academy. In 1771 he became director, but by accepting the Order of Vasa from his own sovereign, Gustavus III., he fell into disfavour with the Danes, and returned to Sweden. Here, too, he was chosen a director of the Academy. He died at Stockholm in 1792. Among his best pictures we may note:

Frederik V. of Denmark on Horseback.
Caroline Mathilde, his Consort.
Coronation of Gustavus III.
Portrait of Lieut.-General Lerche.

PILOTTO, Girolamo, was a native of Venice, and flourished about the year 1590. He was a scholar of the younger Palma, and, according to Zanotti, a faithful follower of his style One of his best performances is a 'St. Biagio,' over the high altar of the Fraglia at Rovigo; but his most celebrated work is the 'Marriage of the Adriatic by the Doge,' in the grand saloon in the ducal palace at Venice. Zani places his death in 1649.

PILOTY, Carl Theodor von, a Bavarian painter, was born at Munich in 1826. After studying under his father he entered the Munich Academy, and became the pupil of his brother-in-law, Carl Schorn. In early manhood he visited Paris, England, and Brussels, and soon after his return to Bavaria, was commissioned by the king to paint, for the Maximilianeum, 'The Elector Max adhering to the Catholic League in 1609.' This was completed in 1854. Piloty formed a large class of pupils, and for the greater part of his life was both a member and a professor of the Munich Academy. Lenbach, Defregger, and Hans Makart were among his scholars. He died in 1886. Works:

Death of Wallenstein.
Seni before Wallenstein's corpse.
Battle of the White Mountain, Prague.
Galileo in Prison.
Wallenstein marching against Egger.
Discovery of America.
Henry VIII. and Anne Boleyn.
Nero among the ruins of Rome.
Thusnelda at the Triumph of Germanicus. (*New Pinacothek, Munich.*)

PILOTY, Ferdinand, lithographer, was born at Homburg in 1785. He was instructed in painting, but after the invention of lithography he devoted himself exclusively to that art. In 1836 he associated himself with Joseph Löhle for the production of a series of copies from the Munich Pinakothek and the Schleissheim Gallery. After the death of Gottlieb Bodmer the two artists continued the publication of his works, and the lithographic establishment of Piloty and Löhle is still one of repute in Germany. Piloty died at Munich in 1844.

PILOTY, Ferdinand, German painter, born Oct. 9, 1828, at Munich; a brother of the more famous Karl Piloty; studied at the Munich Academy under K. Schoyn; underwent a further course of study in Rome, Paris and Vienna. His works include five frescoes in the Munich National Museum; others are in the Landsberg Town Hall; he also painted 'Thomas More in Prison,' 'The Judgment of Solomon' (for King Ludwig II.), and illustrated Shakspere, Schiller's 'Bell,' &c.; he was an honorary member of the Munich Academy and gained various decorations. He died Dec. 21, 1895.

PILS, Isidore Alexandre Auguste, a French historical painter, born in Paris in 1813. He studied in the École des Beaux Arts, and was a pupil of Lethière and Picot. In 1838 he gained the Grand Prix de Rome for his 'St. Peter healing the lame man at the gate of the Temple.' For some years his attention was chiefly devoted to Scriptural subjects, and he spent much time in travel. The Russian War gave a new turn to his art, and he henceforth painted those military subjects on which his reputation rests. He went to the Crimea, and depicted several incidents of the campaign for Napoleon III. Besides medals in 1846, 1855, 1857, and 1861, he received the Legion of Honour in 1857, becoming an officer of the order in 1867. He became Professor of Painting at the École des Beaux Arts in 1863, and was elected a member of the Institute in 1868. There are decorative paintings by him at the churches of Ste. Clotilde and St. Eustache in Paris; but his greatest work of this kind is the ceiling over the grand staircase in the New Opera House. Pils died of chest disease at Douarnenez (Brittany) in 1875. Amongst his chief pictures are:

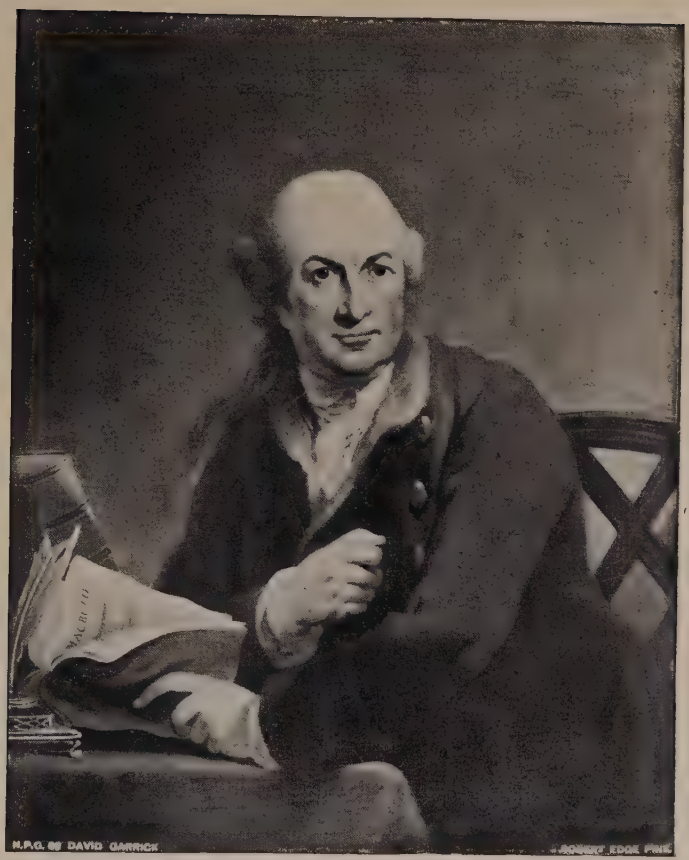
Christ preaching in Simon's Boat. 1846.
Death of the Magdalen. (1847.)
Bacchantes and Satyrs. (1848.)
Rouget de l'Isle singing the Marseillaise. 1849.
Death of a Sister of Charity. 1850.
Athenian Slaves at Syracuse. (1852.)
Prayer at the Hospital. (1853.)
A Trench before Sebastopol. 1855. (*Bordeaux Museum.*)
Disembarkation of the French Army in the Crimea. 1858.
School of Musketry, Vincennes. (1859.)
Battle of the Alma. 1861. (*Versailles Gallery.*)
Fête to the Emperor and Empress in Algiers in 1860. (1867.)
Apollo with the Chariot of the Sun.
Fame crowning Wisdom.
Apollo charming the Beasts with his Lyre.
The City of Paris encouraging the Arts. (*This and the three preceding for the Stairs of the Grand Opera.*)
Portraits of Lecointe and Castelnau.

His brother, Edouard Aisné Pils, born 1823, died 1852, was a pupil of the School of Arts, and from 1845 onwards painted religious and military subjects with some success.

PILSBURY, R., English painter; born at Burslem in 1830; began his career as a painter on china, for which he received special training; he afterwards obtained a post as teacher at South Kensington, and finally became associated with Minton factories. He was one of the pioneers of the new development of decorative pottery, his talent being specially devoted to flower-painting. He died at Longton, September 1, 1897.

PILSEN, Frans, was born at Ghent in 1700, and died in 1786. He studied painting and en-

ROBERT E. PINE



Walker and Cockerell photo] [*National Portrait Gallery*

DAVID GARRICK

graving under Robert van Auden-Aerd. We have among others, the following prints by him:

The Virgin and Infant Jesus; *after Rubens.*
The Conversion of St. Bavon; *after the same.*
The Judgment of Midas; *after the same.*
The Martyrdom of St. Blaize; *after G. de Crayer.*
St. Francis; *after Rubens;* inscribed F. Pilsen, sculp. G. 1770.

PINACCI, GIUSEPPE, an obscure Italian painter, a native of Siena, flourished about 1642. He was a pupil of Borgognone, and painted historical and battle scenes. He resided at Naples, and afterwards at Florence, at the Court of Prince Ferdinand.

PINAIGRIER, THOMAS, a French landscape painter, born in Paris in 1616. He was received into the Academy in 1648, and died in 1658.

PINAS, JACOB, was the younger brother of Jan Pinas, and was instructed by his brother, whose style he imitated.

PINAS, JAN, was an historical painter of Haarlem early in the 17th century. It is not known under whom he learned the rudiments of the art, but in 1605 he travelled, in company with Pieter Lastman, to Italy, where he studied some years. On his return to Holland he distinguished himself as a painter of history and portraits. Of his historical productions, one of the most esteemed was a picture in the great church at Haarlem of 'Joseph and his Brethren.' He was living in that city up to at least 1621, and in 1623 a landscape by him, with the story of Salmacis and Hermaphroditus, was engraved by Magdalen van de Pass.

PINCHARD, P., is said by Strutt to have resided at Genoa, where he engraved several plates for books, about the year 1687.

PINCON, ADOLPHE, French engraver, born in 1847 at Romorantin (Loire et Cher). His 'Baigneuse' (after Chaplin) was shown at the Salon in 1868, and to this Exhibition he was from that date a frequent contributor. He also completed lithographs of Gérard's 'Psyché et l'Amour,' Staal's 'Invocation,' and Schenck's 'L'Été' and 'L'Hiver,' besides several portraits. He died at Bicêtre Hospital near Paris in 1884.

PINE, JOHN, an engraver, and a man of letters, was born in 1690. He kept a printshop in St. Martin's Lane, and became intimate with Hogarth, who introduced his portrait as the friar in his picture of 'Calais Gate,' from which circumstance he went often by the name of 'Friar Pine.' He brought out several handsome works illustrated with plates of his own engraving. The principal of them were a series representing the ceremonies used at the revival of the order of the Bath, by King George I. (published in 1725); also his prints from the tapestry in the House of Lords, representing the 'Destruction of the Spanish Armada'; and a superb edition of 'Horace,' the text engraved, and illustrated with ancient bas-reliefs and gems. The 'Pastorals' and 'Georgics' of Virgil were published by his son, after his death, ornamented in a similar manner, with a printed type. Pine also engraved a few portraits, among which are an etching of himself and a mezzotint bust of Garrick, taken from a cast. He received the appointment of Blue Mantle in the Heralds' College, and there died May 4, 1756. Pine was one of the committee of artists who attempted, in 1755, to found a Royal Academy.

PINE, ROBERT EDGE, son of John Pine, was born in London in 1742. It is not known by whom he was instructed, but he gained the premium for the best historic design, given by the Society of Arts, with his 'Surrender of Calais' in 1760, and again with 'Canute and his Courtiers' in 1763. He afterwards practised as a portrait painter, and occasionally exhibited at Spring Gardens and the Royal Academy. In 1782 he exhibited a series of pictures of scenes from Shakespeare. He afterwards went to America, and portrayed Washington and other leaders of the revolution. He died at Philadelphia in 1790. His principal works are subjects from Shakespeare, and theatrical portraits, which have been engraved by M'Ardell, V. Green, C. Watson, Aliamet, Lomax, and Dickinson. His 'Surrender of Calais' was preserved in the Townhall of Newbury, and mention may be made of the following portraits:

George II. (*at Audley End*).
The Duke of Northumberland (*Middlesex Hospital*).
Garrick (*National Portrait Gallery*).

PINE, SIMON, an English miniature painter in the 18th century, the son of John Pine. He practised in Ireland and at Bath, and exhibited at Spring Gardens, and at the Academy. He died in 1772.

PINEDA, FRANCISCO PEREZ DE, a Spanish painter, was born at Seville about the year 1640. He was a scholar of Murillo, whose style he followed, and there are several of his works in the churches and convents at Seville. There was also an ANTONIO PEREZ DE PINEDA, who lived about 100 years previously.

PINEL, EDOUARD, painter, born at La Rochelle, was a pupil of Roqueplan and of Gudin. He enjoyed some repute as a landscape painter in the days of Louis Philippe, and was for many years keeper of the Museum in his native town. He died in 1884.

PINELLI, ANTONIA BERTUCCI. See BERTUCCI-PINELLI.

PINELLI, BARTOLOMMEO, an Italian painter, etcher, and modeller, was born at Rome in 1781. He studied when young at the Academy of Saint Luke, and then went to Bologna, where he obtained honours, after which he returned to Rome. He was very successful with his sketches from popular life, and then took to painting views at Rome and Tivoli in aquarelle. He also etched (1810-22) a number of plates illustrating Italian life and costumes, as well as Grecian and Roman history and the works of classic authors. Besides these original designs he engraved after other artists. His drawings in chalk and in water-colours are much esteemed. The works by which he is best known are, 'Istoria degli Imperitori, inventata ed incisa in cento rami'; 'Raccolta di Costumi pittoreschi'; 'Nuova Raccolta di cinquanta Costumi pittoreschi'; 'Istorica Greca,' with 100 etchings; 'Istorica Romana,' 152 etchings; Illustrations to Virgil, Dante, Tasso, Aretino, and Cervantes; and some others, of which the plates were brought to England, and printed here. He also engraved the frescoes painted by Pinturicchio in the cathedral of Santa Maria Maggiore; the illustrations of the 'Life and Miracles of St. Francis di Paula,' after Marco da Faenza and others; the friezes by Giulio Romano in the Farnesina; Picturesque Views of Tivoli, &c.; and lithographed illustrations to Manzoni. He died at Rome in 1835.

PINGO, LEWIS. The exquisite drawings which this distinguished medallist made for the coins and medals which he struck were of such beauty

as to give him full claim for recognition in this dictionary. He was the son of Thomas Pingo, an engraver, was born in 1743, became a member of the Free Society of Artists when 19 years of age, and was first of all assistant engraver and then chief engraver to the Royal Mint. He lived to be nearly 90 years of age, and died near London in 1830. His medals were of great merit and marked by much refinement.

PINGRET, Edouard Henri Théophile, French painter and lithographer, born September 30, 1788, at St. Quentin (Aisne); became a pupil of David and of Regnault. He worked for some years in Paris, afterwards at St. Quentin. Painted many portraits, also historical and genre scenes, 'Voyage de Louis Philippe à Windsor,' &c. Obtained a second-class medal in 1824, and the Legion of Honour in 1839. Died at St. Quentin in 1875.

PINO, Marca da, (or Marco da Siena,) a painter and architect, is stated to have been born at Siena about the year 1520. He was a pupil of Buonaccorsi and Ricciarelli, but chiefly followed the style of Michelangelo. He painted some pictures for the churches at Rome, of which one of the most esteemed was a 'Dead Christ, with the Virgin and St. John,' in Santa Maria di Ara Cæli. Much of his work in Rome was done in collaboration with Daniele da Volterra. From Rome he proceeded to Monte Cassino, where, in 1557-8, he painted for the church of the Benedictines some large frescoes from the Lives of Christ and of SS. Maurus and Placidus. But the chief scene of his activity was Naples, where he established himself in 1560. During a residence of twenty-seven years, he decorated the principal churches with several of his finest works. Of these, the most famous and perhaps the best is a 'Deposition from the Cross,' in the church of San Giovanni de' Fiorentini, painted in 1577. In the same church is a fine picture of the 'Annunciation,' and in the cathedral an 'Incredulity of St. Thomas' (1573). A 'Christ on the Cross,' an 'Assumption of the Virgin,' and an 'Adoration of the Magi,' in the church of San Severino, may also be named. Pino died in 1587. His art has much that is clever and energetic about it, but it has also the affectation and insipidity of the decadence.

PINO, Paolo, an unimportant Venetian painter, who flourished about 1565. His style was founded on the followers of Bellini. There is a portrait of the physician Coignati by him, in the Uffizi, at Florence.

PINO da MESSINA. See Messina.

PINSON, Nicolas, was born at Valence, in the Drôme, about the year 1640. He studied at Rome, where he remained a considerable time, and imitated the manner of Pietro da Cortona. Scarcely anything more of his history, or of his works, is known, except that Coelemans has engraved his picture of 'Tobit and the Angel,' which was in the collection of Boyer d'Aguilles; and that he etched two prints, a 'Dead Christ' and the 'Assumption of the Virgin,' which are both of extreme rarity. The first is marked *N. P. In. f.*, and the second *N. Pinson. Inuent. et Sculp.*

PINSSIO, Sebastiano, who was born in Paris in 1721, and flourished in 1755, is mentioned by Strutt as the engraver of a few portraits.

PINTURICCHIO. See Biagio, Bernardino.

PINUS, Cornelius, a Roman painter of the reign of Vespasian, was engaged with Accius Priscus in the Temple of Virtue and Honour.

PINWELL, George John, was born at Wycombe, December 26, 1842, and died in London, September 8, 1875. His father was a builder, who it is believed built the original station at Surbiton, and who was in a very fair way of business, but he died young, and the care of the family fell upon Mrs. Pinwell, who was somewhat rough and a very determined person. His first important employment was with a firm of embroiderers for whom he made designs, and it was while he was with them that he met first the lady who afterwards became his wife, and who now survives him. She was a Miss Isabella Mercy Stevens, and the firm who employed Pinwell were well known to her mother. Miss Stevens needed a design for a piece of difficult work that she had projected, and went to this house to obtain it, but as the matter was not an easy one to decide, she was referred to the designer himself, and to him she explained her wishes. Pinwell at once grasped the young lady's idea, and promised her the design that she wanted. He found that she had decided on the colouring for the work, and that her decision gave proof of a good judgment in colour, and of the power of combining colours. Colour fascinated Pinwell, and he was specially noted in after years for his jewel-like colour and opulence of glowing effect. He was therefore struck by the facility that this young lady possessed in suggesting colours suitable for work, and, started in this way, the acquaintance grew into affection and ripened into a very happy married life. Whilst Pinwell was with the embroiderers his mother married again, and the severe strain upon his means having been in this way reduced, he was able to leave his work, and devote himself entirely to training in art. He first entered the St. Martin's Lane School, where in the intervals of his work he had already studied in the night classes. In 1862 he joined the Academy in Newman Street.

He worked at Heatherley's during 1862, trying at intervals to earn some money by practical work, and during that year produced the first of his illustrations that are known. They are of a singularly uninteresting character, and show but little promise of what was to follow. The volumes containing these quaint early drawings are 'Lilliput Levee,' a book of delightful rhymes for children by Matthew Browne, 'The Happy Home,' and 'Hacco the Dwarf.' A little before this time 'Fun,' which afterwards was the property of the Dalziel Brothers, was started by a tradesman in the Strand. He expressed himself willing to purchase at a low price drawings and footnotes suitable for his new publication, and Pinwell was able occasionally to sell such work to him. Pinwell never did much work, however, for 'Fun,' and was more often engaged in preparing drawings for Elkingtons the silversmiths, than in black-and-white illustrations, until his connection with 'Once a Week' commenced.

Pinwell's acquaintance with Mr. J. W. Whymper began at this time. At the time of Pinwell's call upon Whymper, Fred Walker had just left, and Charles Green was on the point of departure, and there was no definite figure draughtsman in the office. North was there at the time, and first became acquainted with Pinwell when he called to introduce himself to Whymper, and in this way started a friendship that lasted as long as Pinwell's life, and has been loyally continued to his widow. Pinwell was not re-

[*Collection of Sir John Jaffray*

GILBERT Á BECKET'S TROTH (OR THE SARACEN MAIDEN)

GEORGE J. PINWELL

[*From the engraving*

THE DOVECOTE

gularly apprenticed to Mr. Whymper, but a running arrangement, something on the lines of apprenticeship, was made between them. Mr. Whymper greatly appreciated the instinct for design and character that he could discern in Pinwell, but his want of knowledge of drawing could not be overlooked by the publisher, and no great amount of success attended Mr. Whymper's efforts with him. It appears to have been Thomas White who shared a room with Pinwell in Millman Street, and first introduced him to regular work. White had been working for 'Fun,' and had just started a drawing for 'Once a Week,' that important magazine that was to contain within its pages all the best work of the "sixties," and in vol. viii., at p. 169, appeared the first of Pinwell's drawings, called 'Saturnalia,' and dated January 31, 1863. Many of Pinwell's old fellow-students at Heatherley's were working on the same magazine and in similar works, and of those with whom he was most familiar may be mentioned Linton, Fred Barnard, and Charles Green. This same year saw other drawings from Pinwell's hand in the magazines of the day. 'Good Words' had 'Martin Ware's Temptation' (p. 573); 'London Society' had 'The Confessor' (p. 37); 'The Churchman's Family Magazine' had 'By the Sea' (p. 257); 'Cornhill' one block, and 'Sunday at Home' had 'The German Band' on p. 753. In the following year Pinwell made the personal acquaintance of the Brothers Dalziel, and commenced to work on 'The Arabian Nights,' and on his most important volume, 'The Illustrated Goldsmith.' For this volume Pinwell did no fewer than one hundred drawings upon wood. He completed them week by week for the issue of the book in parts; producing them in about six months, and putting all his heart into them. His work on the 'Goldsmith' is so thoroughly good, so full of his earnest desire to represent the author, that it can be taken as a model of what an illustrated book should be.

In the year that saw the completion and the issue, in one volume, of the 'Goldsmith,' Pinwell married. The wedding took place at Marylebone parish church on April 25, 1865, and the honeymoon was spent at Hastings. He was then living at 70 Newman Street, but shortly afterwards moved to Charlotte Street, Fitzroy Square. In 1873 he moved into Adelaide Road, No. 52, and eventually, in the same year, took Mr. Topham's house in that road, No. 86, where he died. When living in Newman Street he first made the acquaintance of Joseph Swain, who called upon him as to some business. The years from 1865 to 1870 were very full of work. Each volume of 'Once a Week' down to 1869 contained his drawings, and other magazines include 'Good Words' down to 1871, 'London Society,' 'Sunday Magazine,' 'Quiver,' and 'Sunday at Home.' Beside these are his more important works: 'Touches of Nature,' issued by Strahan in 1866, which contained eight of his works; 'The Spirit of Praise' and 'Golden Thoughts,' both published by Warnes in 1867; 'Wayside Posies,' a work published by Routledge for Dalziel, and issued in the same prolific year; 'A Round of Days,' another of Dalziel's and Routledge's books; and then, perhaps greatest of all, 'Poems by Jean Ingelow,' issued by Longmans in 1867, in which he had twenty illustrations of his very finest work. These do not exhaust the list of his engraved work, as there are books which do not bear a date, such as Buchanan's 'Stories of the Affections,' 'Our Life Illustrated by Pen and Pencil,' and also 'The North Coast,' by Buchanan, 1868, 'National Nursery Rhymes,' 1877, and the 'Musical Annual,' 1870, which contain charming drawings by him. The labour of these years was by no means devoted entirely to drawing upon wood, but side by side with that work Pinwell was steadily building up a reputation as a painter. It was in 1865 that his first exhibited work was seen. It was shown at the Dudley Gallery, then just founded, and was a development in oil-painting of an idea used in his black-and-white work. He called it 'An Incident in the Life of Oliver Goldsmith'; it has also been styled after what it depicts, 'Goldsmith earning his Board and Lodging by a Merry Tune.' The picture in 1876 belonged to Mr. R. H. Waithman. It was to be seen in 1899 at Agnew's Gallery, No. 183, and was sold on that occasion.

From the time of that first appearance till 1869, when he joined the Water-Colour Society, Pinwell exhibited at the Dudley Gallery. In 1866 he sent three works: 'The Watch,' 'The Double Transformation,' and 'Old Wives,' which was burnt by an accident. In 1868 he sent 'The Tramps,' which is to be recognized under the name of 'The Vagrants,' in Mrs. Samuel Joseph's Collection, and then, in 1869, occurs the last at the Dudley, 'The Calf,' which was sold in 1899 at Agnew's, and was a small drawing measuring only 15¾ by 12 inches. Brought thus into favourable notice by exhibits at the Dudley Gallery, "he sought election at the Water-Colour Society, and was at once chosen as Associate on April 3, 1869." He attained full rank in the Society in 1870, and he exhibited as a member in the summer of 1871. His first exhibit in 1869 consisted of three works, two scenes from 'The Pied Piper of Hamelin,' called respectively 'Children' and 'Rats,' which now belong to Mr. J. S. Budgett, and a pathetic scene called 'A Seat in St. James's Park,' a development of a drawing done in the same year for 'Once a Week' (vol. iii. p. 518), a sketch for which can now be found in Mr. Hartley's Gallery, the original being in Australia in a public gallery. In the Winter Show of the same year were four more: 'The Quarry,' a sketch for the picture; 'The Last Load,' a fine sketch for which belongs to Mr. Hartley; 'New Books' and 'The Old Cross.' The one called 'New Books' belongs to Mrs. Samuel Joseph; but the other now belongs to Sir Cuthbert Quilter, Bart., and is called 'Out of Tune.' In 1870 appeared a really important picture, 'The Elixir of Love.' This was shown at the Summer Exhibition, and in the winter of the same year Pinwell exhibited two more: 'At the Foot of the Quantocks' and 'Landlord and Tenant.' The Summer Exhibition of the following year possessed only one picture, called 'Away from Town,' and the one in the next year was called 'The Poachers (Early Morn).' Three others appeared in the Winter Exhibition of 1871–2: 'Time and his Wife,' an illustration to the 'Uncommercial Traveller' (Charles Dickens), 'The Earl o' Quarterdeck,' and 'A Country Walk,' which belongs to Mrs. Rand Capron. In the year 1872 Pinwell exhibited 'Gilbert à Becket's Troth,' his first exhibited work as a full member of the Water-Colour Society. 'A Long Conversation' is the solitary picture that the artist exhibited at the Winter Exhibition of 1872–3. In 1873 'The Great Lady' appeared.

For a year Mrs. Pinwell had been ill, and on her recovery was ordered away, but for four months they could not start, as no sooner was the severe strain of her illness over than he failed, and for many weeks lay at death's door. Gradually he became a little better, and then he went to Ventnor, accompanied by Miss Dora Dalziel, her brother, and Pinwell's great friend Houghton. Here the party remained for six weeks, and then came home, but Pinwell's health had become no better, and he was ordered to Africa for the winter. One more picture he sent in for exhibition ere he started, 'The Princess and the Ploughboy,' which was to be seen at the Winter Exhibition of 1873–4. In Africa Pinwell painted three pictures that were exhibited; one was at the Summer Exhibition of 1874, 'The Beggars' Roost, Tangier,' and the other two, 'The Prison Hole, Tangier,' and 'The Auctioneer, Tangier,' were at the Winter Exhibition in 1875. Pinwell was in Africa for eight months, and in the spring of 1875 he returned home, spending a week on the homeward journey at Gibraltar. In the summer of that year he sent five pictures to the Water-Colour Society, the last that he exhibited. The five pictures exhibited in 1875 were: 'Sweet Melancholy,' which belongs to Mr. Harry Quilter, 'The Old Clock,' 'Waiting,' 'The Letter,' and 'We fell out, my Wife and I.'

On his return home the artist at once moved into the house in Adelaide Road, but the doctor warned him that he would have to winter abroad again. The prospect was not an agreeable one to him, as he was full of work, and very anxious to stay in England and finish the great picture, 'Vanity Fair,' that had been so long in hand. The idea of a long journey in his weak state of health he could not bear, and in his own words, "he would almost rather die than go abroad." He was to have that wish gratified, as in a few days after he had received the doctor's report he grew worse, took to his bed, and never rose from it again. He died on September 8, 1875, and was buried at Highgate Cemetery.

In the Winter Exhibition of the same year there were exhibited upon one of the screens some thirty-three unfinished sketches and studies, while in February 1876 there was a very full show of his works in Mr. Deschamp's Gallery, 168 New Bond Street. For full particulars of the artist and his works see 'G. J. Pinwell,' by G. C. Williamson (George Bell and Son), 1900.

G. C. W.

PINZ, Johann Georg, (or Pintz,) was an engraver of Augsburg, who died in 1767, at the age of 70. He is said to have been chiefly employed by the booksellers, for whom he engraved several prints, in the style of those which ornament the numerous publications of Van der Aa. He engraved, among others, an emblematical print, entitled 'Gallus and Germanus,' in honour of the King of France, after P. Decker.

PIO, Giov. del. See Bonatti.

PIOLA, Domenico, the younger brother of Pellegrino Piola, was born at Genoa in 1628. He received his first education in art from his brother, but after his death he became a scholar of Giovanni Domenico Capellini. In conjunction with Valerio Castelli, he executed some works for the public edifices in Genoa and the state. For some time he followed the style of Castiglione, and afterwards that of Pietro da Cortona. He was particularly happy in the representation of children, which he designed from the casts of Fiammingo. One of his best productions is the 'Miracle of St. Peter at the gate of the Temple,' at Carignano, which is not degraded by its vicinity to an admirable picture by Guercino. He died in 1703. He is known to have produced the following etchings: two 'Nativities'; 'The Virgin on the throne with the Infant Jesus on her knees, and St. John kneeling'; 'Paris holding the Apple'; and an 'Old Man with a long beard.' Domenico Piola had three sons, Antonio, who abandoned painting in early life after showing some promise, Giovanni Battista, who never developed any original talent, and Pablo Geronimo.

PIOLA, Domenico, the younger, was a grandson of Domenico Piola, the elder, and was born in 1748. He painted historical subjects with mediocre talent, and was the last of the family. He died in 1774.

PIOLA, Giovanni Gregorio, a successful miniature painter, born at Genoa in 1583. He died at Marseilles in 1625.

PIOLA, Pablo Geronimo, historical painter, son of Domenico Piola, the elder, was born in 1666. He was a pupil of his father, but imitated the style of Carlo Maratti and the Carracci. He died in 1724.

PIOLA, Pellegro, or Pellegrino, was born at Genoa in 1617. He is supposed to have been a pupil of Capellino. Though the world was deprived of his talents at the premature age of twenty-three, when he was assassinated, a 'Madonna,' painted by him, which was in the collection of the Marchese Brignole, was thought by Franceschini to have been painted by Andrea del Sarto: and his picture of St. Elogio, in one of the churches of Genoa, was mistaken by Mengs for a work of Lodovico Carracci. He died in 1640.

PIOLA, Pietro Francesco, historical and portrait painter, was born in 1565. He was a pupil of Sofonisba Anguisciola, and a successful imitator of Cambiaso. He died in 1600.

PIOMBO, Seb. del. See Luciani.

PIORT, V., an obscure artist, mentioned by Strutt as the engraver of a plate from Rubens, representing an old woman holding a pot on a fire from which a boy is taking a lighted coal.

PIOTROWSKY, Maximilian Anton, (or Piotrowski,) was born at Bromberg in 1814, and studied at the Berlin Academy under Hensel. He afterwards became Professor in the Academy at Königsberg. He at first painted romantic subjects from Polish history, and other historical pieces, one of which was 'Marie Antoinette in the Temple.' Later on he took to genre painting from Polish popular life. He died at Königsberg, the 29th November, 1875.

PIPER, F. le. See Le Piper.

PIPPI, Giulio (Romano). See Dei Giannuzzi.

PIQUOT. See Picou.

PIRANESI, Francesco, son and pupil of Giambattista Piranesi, was born at Rome in 1756, and was instructed in design and architecture by his father. The Revolution drove him to Paris, where, with his brother Pietro, he essayed in vain to found an Academy, and to start a terra-cotta manufactory. He died in 1810. We have by him several plates of architectural views, and also of antique statues; among them, the following:

Jupiter enthroned; from the statue in the Capitoline Museum; *after a drawing by Piroli.*
The Venus of Medici; *after the same.*

[*From the etching*

THE DARK PRISON

[*From the etching*

A GRAND STAIRCASE WITH COLUMNS AND FOUNTAINS

Cupid and Psyche; from the group in the Capitol.
Papirius and his Mother; from the group in the Villa Ludovisi.
Portrait of his Father, with Title-page to his Works; the latter *after Cades*.
The Illumination of the Chapel of St. Paul in St. Peter's. (*See also the list of plates by* G. B. PIRANESI.)

PIRANESI, GIAMBATTISTA, etcher and architect, the so-called "Rembrandt of Architecture," was born at Venice in 1720. About 1738 his father, a mason, sent him to Rome. He studied under Valeriani, through whom he acquired the style of Valeriani's master, Marco Ricci of Belluno. Marco Ricci and the better-known Giovanni Pannini, stimulated by the example of Claude, had already set a fashion of pictures in which the overgrown ruins of Rome and the Campagna furnished the matter of many a magniloquent composition. Piranesi greatly excelled both Ricci and Pannini; but it was through his own medium of etching that he displayed his superiority in boldness of invention and force of execution to the two painters. His sound knowledge of engraving was derived from the Sicilian Giuseppe Vasi. It was his father's wish that he should practise as an architect at Venice, and the youth twice made the attempt. Indeed "Architect of Venice" is found on certain of his title-pages. But Piranesi could not live away from Rome. Threats to cut off his little allowance of six crowns a month only sharpened his resolve to carve out a career for himself according to his own lights. Amidst the dwindling away, "under the attacks of time and the greed of their owners," of the splendours of ancient Rome, he "resolved to preserve them by means of engravings." And the filling up of this huge pictorial record was the work of Piranesi's forty years in Rome. He varied it by etching some remarkable exercises in imaginative architecture, and also spent some time, at the request of the Venetian Clement XIII., in restoring the two Churches of Santa Maria del Popolo and Il Priorato. Of his restorations it must suffice to quote Lanciani's opinion that Il Priorato is a mass of monstrosities inside and out. But it is not as a master-builder that Piranesi wished to be judged. His deliberate claim to immortality rests on his etchings, as appears from his recorded belief that he had "executed a work which will descend to posterity, and will last so long as there will be men desirous of knowing all that has survived of the ruins of the most famous city of the universe." Piranesi's life was uneventful. He married, five days after his first sight of the bride, a maiden whose hand he had demanded instantly upon seeing her: and the impetuousness and decisiveness of this act marked the whole conduct of his life, as they mark also all the best of his work. In a sorry quarrel with an English patron, Viscount Charlemont, Piranesi showed dignity and self-respect, as four altered title-pages remain to prove. Proud though he was of Venetian birth, he habitually displayed a truly Roman imperiousness which came out remarkably in his reply to an anonymous Englishman's assertion that Rome owed all her art to Greece. He received the great distinction of the Order of Christ, but was still more proud of his membership in the London Society of Antiquaries. The name "Salcindio Tiseio" on one of his title-pieces commemorates his connection with the Academy of the Arcadi, a Society which found some satisfaction in giving to every one of its new members a fantastic name. The comings of these honours, the spoiling of the two churches, a few disputes, and the etching of nearly two thousand plates filled up a laborious life which ended at Rome on November 9, 1778. His tomb is in Il Priorato, where his son set up a tolerable statue by Angolini.

The original copper plates of Piranesi's works were captured by a British war-ship during the struggle with Napoleon: and it had been better for Piranesi's reputation if the British commander had sunk them in deep water. Unfortunately they still exist, and could quite lately be hired for a day's printing. As a result, the curiosity-shops are full of coarse and almost brutal prints which grossly misrepresent Piranesi's achievements. Despite his weakness for the blackest of blacks and the whitest of whites, the artist's own proofs are full of fine touches, and one can peer into their shadows. It is only by a study of these copies that Piranesi's excellence and importance as an engraver can be understood. Nor have popular anecdotes failed to do their work in strengthening the common belief in this artist's rudeness and summariness of working. It is told, for instance, that Piranesi was wont to haunt a monument by moonlight and then to throw his vision of it directly upon the copper. An examination of the drawings for the great Paestum set in the Soane Museum, London, will throw sufficient light upon such legends. Piranesi was always a strong and picturesque draughtsman, though, strangely enough, he could not deal truthfully with a round tower. Speaking generally, he was less happy with well-repaired churches and palaces than with ruins or with the creations of his own fancy. He loved to enhance the majesty of the crumbling baths and temples by stretching back their pillared flanks to an immeasurable distance, while he marked their age by festooning them with strange sea-weed-like foliage. It was also his habit to emphasize their hugeness and stability by a contrast of Callot-like hinds or beggars dancing or gesticulating under the immense vaults and crag-like columns. More remarkable even than the ruins is the set of sixteen inventions called 'Carceri,' said to consist of prison-interiors seen by Piranesi during the delirium of a fever. On the other hand, his original designs for chimneys, 'Diverse Maniere d'Adornare i Camini,' are foolish and vulgar. Below is a list of his principal works as published both by himself in Rome and by his sons in Paris. (The plates passed from his sons first to Firmin-Didot, and ultimately into the hands of the Papal Government.) The dates affixed are in some cases only approximately correct, as the original sets are not always encountered bound and arranged in the same way. A MS. Life of Piranesi which was in London about 1830 appears to have been lost.

Antichità Romane de tempi della repubblica, e de' primi imperatori, &c. 1750.
Antichità Romane, 4 vols. 1756.
Raccolta di Tempi Antichi, viz. di Vesta; della Sibilla; dell' Onore e della Virtu. 1776.
Panteon di Marco Agrippa, detto la Rotonda.
Monumenti degli Scipioni. 1785.
De Romanorum Magnificentia et Architectura. 1760.
Opere Varie di Architettura, Prospettiva, Groteschi, Antichità, &c. 1750.
Trofei di Ottaviano Augusto. 1753.
Carceri. 1750.
Vedute di Archi Trionfali, &c. 1748.

Rovine del Castello del Acqua Giulia. 1761.
Lapides Capitolini, sive Fasti Consulares, &c. 1762.
Antichità di Cora. 1764.
Campus Martius. 1762.
Antichità d' Albano e di Castel Gandolfo. 1764.
Descrizione e disegno dell' emissario del Lago Albano. 1762.
Vasi, Candelabri, Cippi, Sarcofagi, Tripodi, Lucerne ed Ornamenti Antichi, 2 vols. 1778.
Colonna di Trajano. 1770. Colonna Antonina. Colonna dell' Apoteosi di Antonino Pio.
Rovine di Pesto.
Vendute di Roma, 2 vols. 1765.
Teatro d' Ercolano. 1783.
Diverse Maniere d' Adornare i Camini, &c. 1769.
Statute Antichi. 1781–84.
Variæ Tabulæ celeberrimorum Pictorum: Raccolta di Disegni del Guercino.
Schola Italica Picturæ, cura et impensis Gavini Hamilton. 1773.
Stampe Diverse.
Peintures de la Villa Lante; Sala Borgia; Jules II.; Farnesina; Villa Altoviti.
Antiquités de la Grande Grèce, gravées par Fr. Piranesi d'après les Dessins du feu J. B. Piranesi. (Paris, 1804.) 1807. E. J. 0.

PIRANESI, Laura, the daughter of Giambattista Piranesi, was born at Rome in 1750. She carried on business with her brother at Rome, and her etchings bear a strong resemblance to those of her father. She probably retired to Paris with her brother. There is no account of her death. She engraved some views of the remarkable buildings in Rome; among others, the following:

The Capitol.
The Ponte Salario.
The Temple of Peace.
The Arch of Septimus Severus.

PIRINGER, Benedikt, a designer and engraver, was born at Vienna in 1780, and died in Paris, where he had resided for some time, in 1826. He studied at the Vienna Academy under F. A. Brand and Herzinger, and was afterwards admitted to membership. He worked in aquatint and with the graver, and his productions are chiefly landscapes, romantic scenery, and views of cities after old and modern masters, some of which were published collectively. His pieces are rather numerous, and include among the best:

The four Parts of the Day; four plates, *after Claude Lorrain.*
The Waterfall; *after Molitor.*
The Rocky Pyramid; *after the same.*
Landscapes; *after Poussin* and *Locatelli.*

PIRINI, Louis de, a French engraver, by whom we have a plate representing two Men playing at Cards, and a Woman holding a Mirror behind one of them, to discover his hand to the other; after Cornelis van Tienen.

PIRNBAUM, Alexis, was, according to Papillon, who calls him Pirnraum, an engraver on wood, and resided at Basle about the year 1545. Papillon supposes him to have been a disciple of Hans Holbein, but does not specify any of his works. Nagler is of opinion that he is identical with *Adam Petri*, a bookseller of Basle.

PIROLI, Tommaso, an Italian designer and engraver, was born at Rome in 1750, and received his instruction in Florence. In 1806 he returned to Rome, in which city, after passing some years in Paris, he finally settled, and died in 1824. His prints are numerous, etched in outline and in the chalk manner. The following are considered as the most interesting: 'The Deposition from the Cross,' after Caravaggio; Bronzes, &c., from Herculaneum; a set of Bas-reliefs, after Canova; the Prophets and Sibyls of Michelangelo in the Cappella Sistina; a copy of Metz's prints of the 'Last Judgment,' in the same chapel; the story of Cupid and Psyche, from the frescoes of Raphael in the Farnesina; Massacio's frescoes in the Brancacci chapel at Florence; and the outlines for original editions of Flaxman's illustrations to Homer, Hesiod, Æschylus, and Dante, engraved under Flaxman's own supervision, and published at Rome. There are also several sets of engravings, from remains of ancient art, by Piroli, part of which were published at Rome and part at Paris by Francesco and Pietro Piranesi, the sons of the celebrated Giambattista.

PIROTTE, Olivier, a Flemish historical painter, born at Liège in 1699. He was a pupil of B. Luti at Rome, and afterwards of Coypel at Paris. He painted several pictures for the churches in Liège. He died in 1742.

PISANO, Giunta, (or Giunta da Pisa,) lived in the first half of the 13th century, and was born, if the old chronicles are to be believed, in 1202. Among the existing works attributed to him, are a 'Crucifixion' in San Ranieri at Pisa; a picture of Saints in the chapel of the Campo Santo; a 'Destruction of Simon Magus,' and a 'Martyrdom of St. Peter,' both in San Francesco at Assisi, where there was formerly a picture of the Crucifixion, with Father Elias, the first General of the Franciscans, embracing the Cross. This was inscribed with Giunta's name and the date, 1236, but is now lost. Giunta died in or about 1258. Though still constrained in design, he made some advance beyond the conventionality of the Byzantine painters who immediately preceded him.

PISANO, Vittore, called Pisanello, famous as a painter, and, even more so perhaps, as the greatest of Italian medallists, was born at S. Vigilio in the Veronese territory about 1380, and seems to have ended his career at Rome early in 1456. The date of his birth is approximate, but that of his death is supported by two letters from Rome to Giovanni de Medici and other evidence. Vittore was a painter of great originality, excelling especially in his treatment of animals. "In pingendis equis caeterisque animalibus," says Fazio, "peritorum judicio caeteros antecessit;" and this valuable evidence of a contemporary is fully borne out by his magnificent fresco of 'St. George,' with its great war-horses champing at their bits (Verona, S. Anastasia), by his 'Vision of St. Eustace' (National Gallery of London), and his drawings at Paris in the Musée du Louvre. He was the Landseer or Morland of his day, but was at the same time no less excellent in portraiture and modelling in relief. Of too marked individuality to be classed under any school, his connection with Verona is to be noted, where he may have learnt from Altichiero, who was working both here—in the churches and the Palace of the Signory—and at Padua with Jacopo d'Avanzo (in 1370), on the decorations of the Capella S. Felice in S. Antonio, and (in 1377) on the Church of S. Giorgio close to the Santo (S. Antonio). At the same time Vittore's connection with Ferrara is too important to be omitted. Leonello d'Este, the natural son of Niccolo III., had summoned him here. Pisanello's portrait of his Ferrarese patron appears in the Bergamo Collection, and is to be compared, with its rich costume, short close-cut hair, and clever ugly

VITTORE PISANO

CALLED

PISANELLO

[*National Gallery*

THE VISION OF ST. ANTHONY AND ST. GEORGE

face, with the same artist's medallion of Leonello. A replica of this portrait is in the National Gallery, from the hand of Giovanni Oriolo, a Ferrarese painter, beyond much doubt a pupil of Pisanello, and living in 1461. The portrait is a profile, life-size, in red coat and black gown edged with gold; it is signed *Opus Johanis Orioli*, and came from the Costabili Gallery at Ferrara. Thus we find that Pisanello's influence contributed to the formation of that most interesting Ferrarese school which, under Leonello's successor, Duke Borso (1450–71), takes definite form, with Cosimo Tura as the Court painter. Leonello himself, the Marquis of Este, calls Pisano in one letter, "Pisanus, omnium pictorum hujusce aetatis egregius;" and the great medallist reproduced his patron's features in no less than seven different medals. Vasari tells us that Vittore Pisano was "fully equal to any of the painters of his time; and of this we have ample proof in the works which may still be seen in his native place, the most noble city of Verona, though," he adds, "many of them are in part destroyed by time." In fact the only frescoes by Pisano which have escaped are those in S. Fermo Maggiore at Verona (an 'Annunciation' and figures of 'SS. Michael and George' which are damaged, with an 'Adoration') and the magnificent scene of 'St. George mounting his great charger for the fight,' with the king's daughter in rich mediæval dress standing near him, upon an arch in the Pellegrini Chapel of S. Anastasia at Verona. Gone are his frescoes in the Hall of the Great Council in the Ducal Palace of Venice, where he was working with Gentile da Fabriano (about 1421–22), and those recorded by Vasari at Rome (notably in S. Giovanni Laterano), as well as at Mantua, Ferrara, and the Castello of Pavia; but certain frescoes found in S. Eustorgio of Milan, and since very freely restored, bore traces of Vittore's style. His connection with Gentile da Fabriano is to be especially noted. Both share in a sort of knightly grace, in both the old sentiment of chivalry seems to find expression; and if the Eastern King of Gentile's lovely 'Adoration' seems like a delicious mediæval fairy-tale, then Pisano's 'St. George,' clad in mail of silver, is the true hero of the Christian legend. Of his panel paintings there may be noted the 'Leonello d'Este' of the Bergamo Gallery, and the 'Miraculous Stag appearing to St. Eustace' in the National Gallery, with its beautiful rendering of animal life, for which numerous studies exist among his drawings. The Saint himself, riding out to the chase, reins back his steed, covered with rich trappings, as he sees before him a great stag, with between his horns the Crucified Christ. Elsewhere in the picture a hound is chasing a hare; in the marsh above herons are fishing in their quiet deliberate manner; stags are browsing; a bear climbs the hillside; and every hair, every feather of these creatures is finished to perfection. This masterpiece of Pisanello's art came from the Earl of Ashburnham's Collection, and was purchased for the National Gallery in 1895. Scarcely less interesting is the 'St. Anthony and St. George' (inscribed *Pisanus pt*) which came from the Costabili Collection at Ferrara; and here too the painter's love of animal life grasps at some expression. St. Anthony must have his boar, St. George, of course, his dragon; and behind the Saint the head of his war-horse, and that of his esquire's steed, recall those in the great fresco of Verona, just as the quaint head-dress of the rescued Princess reappears in the profile portrait of a woman, recently acquired by the Louvre Museum, which may depict Margherita Gonzaga, first wife of Leonello d'Este of Ferrara. An 'Adoration of the Kings' and a 'Virgin with Saints' in the Berlin Gallery have been attributed to his hand; and we must by no means omit that exquisitely tender 'Virgin and Child' of the Museo Civico of Verona, which is one of the most beautiful creations of early Italian art. As a medallist Pisano stands unequalled in Italian art. M. Heiss, in his valuable work on the medallists of the Renaissance, gives a detailed account of authentic medals by Pisanello, which, following him, we might arrange chronologically as follows:

1. Head of the artist in profile, wearing a cap. One with a cap; a smaller without. Reverse: Wreath and letters, F. S. K. J. P. F. C. (initials of the Seven Virtues?).

2. Johannes Palæologus, Emperor of the East. Bust, wearing curious hat. Legend: *Johannes . Basileus . kai . autocrator . Romaion . o . Palaiologos.* Reverse: The Emperor, mounted, before a crucifix, with the usual legend *Opus . Pisani . Pictoris* repeated in Greek, *Ergon . tou . Pisanou . zographo.* An example of this medal in the Florence Museum. A drawing in the Louvre (Vallardi Coll.) shows the Emperor on horseback—a study for this reverse. The best of Vittore's drawings are in the Musée du Louvre; others are at Vienna (women with dogs and falcons) and in the British Museum.

3. Filippo Maria Visconti, Duke of Milan (1412–47). Bust of Filippo Maria, wearing a cap. Reverse: The Duke on horseback, clad in mail, with on his crest the arms of the Visconti (a serpent devouring a child). An esquire and armed knight behind him. A towered city in distance. Legend: *Opus Pisani Pictoris.* Legend on face: *Philippus . Maria . Anglus . Dux . Mediolani . et . cetera . Anglerieque . Comes . ac . Genue . dominus.* Two drawings of this medal exist, probably by Pisano's hand, in the Vallardi Collection.

4. Francesco Sforza, Duke of Milan (1450–66). Born 1401, a successful Condottiere. Legend: *Francesco . Sfortia . Vicecomes . Marchio . et . Comes . ac . Cremone.* Bust in armour, wearing a cap. Reverse: Head of a horse, books, and a bared sword. This medal dates from *after* his marriage (1441), when the Countship of Cremona (*Comes Cremone*) came to him with Bianca Maria, and *before* he became Duke of Milan (1447), as that title does not appear. As Pisano left for Ferrara in 1444, it must date between 1441 and 1444.

5. Pietro Candido Decembrio (1399–1477). Legend: *Petrus . Candidus . Studiorum . Humanitatis . decus.* Bust, wearing a cap. Reverse: *Opus Pisani Pictoris.* An open book, with eight seals. Dates probably from about the same period as the preceding, viz. at Milan, between 1441–1444.

6. Niccolo Piccinino (1380–1444). Legend: *Nicholaus . Picininus . Vicecomes . Marchio . Capitaneus . Maximus . ac . Mars . alter.* Bust in armour, wearing a cap. Reverse: *N(icolaus) Picininus . Braccius . Pisani P(ictoris) opus.* A winged griffin, with *Perusia* engraved on her collar, suckles two babes. *Vicecomes* (*i.e.* Visconti) refers to Piccinino's formal adoption by Duke Filippo Maria. Date about 1441.

7. Leonello d'Este (born 1407, ruled 1441–50). There are seven medals of Leonello, all with his strong ugly face, with its short curly hair. Three contain the title *Leonellus Marchio Estensis;* on reverse, *Opus Pisani Pictoris.* On No. 1 (reverse) an old man and youth naked, seated by a mast; on No. 2 (reverse) the mask of a child with three faces, armour, and an olive branch; on third (reverse), a naked youth and old man carry great baskets filled with corn. These are fine medals, but yet finer are three others inscribed (as well as one smaller one), *Leonellus Marchio Estensis Dominus Ferrarie Regii* et *Mutine.*

No. 4. Reverse: A naked youth lying beneath a rock; above, a vase filled with corn. Superb, this, in spacing and modelling of the figure.

No. 5. Winged Love stands holding a scroll of music

before a lion. On a column a sail, filled with wind, and date MCCCCXLIII. Behind, an eagle on a tree with bare branches.

No. 6. A wild cat or lynx, sitting on a cushion, with its eyes bandaged.

No. 7. A vase of fruit, with two anchors attached.

In No. 5, above Leonello's portrait are the letters *G(ener) R(ex) Ar(agonii)*, referring to his marriage (which Filippo Maria Visconti helped to arrange) in 1444 with Maria of Aragon, natural daughter of Alfonso.

8. Sigismondo Pandolfo Malatesta (born 1417; Lord of Rimini and Fano 1432–68). (1) Legend: *Sigismundus de Malatestis Arimini et Romanae Ecclesiae Capitaneus Generalis.* Bust in armour, with head bare. Reverse: Sigismondo Malatesta armed, on horseback; behind, two towers bear the date 1445, and the Malatesta shield.

(2) Legend: *Sigismundus Pandulfus de Malatesta Arimini Fani Dominus.* Bust in armour, with head bare. Reverse: Sigismondo upright, in full armour, his vizor down, placing his sword in sheath. On his left upon a tree the Malatesta shield; on right his casque, with the elephant's head as his crest.

9. Domenico Malatesta, called Novello. Legend: *Dux Equitum praestans* (above the head); beside it: *Malatesta Novellus Cesenae dominus.* Bust (profile of great beauty); head bare. Reverse: Novello in armour kneels before a crucifix, embracing its stem; his horse waits beside him. *Opus Pisani Pictoris.*

10. Giovanni Francesco Gonzaga (1395–1444). Legend: *Johannes . Francescus . de . Gonzaga . Primus . Marchio . Mantue . Capit(aneus) . Maximus . Armigerorum.* Bust, wearing a high cap trimmed with fur. Reverse: *Opus Pisani Pictoris.* The Marquis in armour on horseback, still wearing his peculiar cap. In front of him a rosary, behind him an esquire on horseback with his back turned, who seems a dwarf. In the Vallardi Collection is a drawing by Pisano of Gianfrancesco on horseback, with his daughter Cecilia also on horseback beside him, and behind the same dwarf as his esquire. Another drawing at Oxford shows him again in the same fashion on horseback, but the dwarf riding away as in the medal. These drawings are most evidently studies for the medal. No date; probably 1447, when Pisano was at Mantua.

11. Another; somewhat different.

12. Lodovico Gonzaga, called the Turk (1414–70). *Lodovicus de Gonzaga Marchio Mantue etcet(era) Capitaneus armigerorum.* Bust in armour, with head bare. Reverse: The Marquis in full armour on horseback, his vizor down. Behind him the sun, before him a sunflower, which turns to him, not to the sun. *Opus Pisani Pictoris.*

13. Cecilia Gonzaga (? 1425–51), daughter of Gianfrancesco Gonzaga and Paola Malatesta, sister of Lodovico III. *Cecilia . Virgo . filia . Johannis . Francisci . primi . Marchionis Mantue.* The hair is drawn back from the front, and fastened with a ribbon, the long, slender neck is bare, the costume simple and beautifully rendered. Reverse: A young girl, half nude, holds captive an unicorn. It was held that only a virgin could capture alive the unicorn; and we may note the epithet *Virgo* occurs on the front of the medal, and helps to explain the reverse. A study for this unicorn (taken from a large he-goat) in the Vallardi drawings. *Opus Pisani Pictoris,* with the date 1477, on reverse of Cecilia's medal. In distance mountains, and a crescent moon, the symbol of Diana.

14. Vittorino da Feltre (1379–1447). *Victorinus . Feltrensis . Summus .* (the legend continues on the reverse) *Mathematicus . et . omnis . Humanitatis . Pater . Opus . Pisani . Pictoris.* On front: The bust of Vittorino wearing a cap. Reverse: A pelican, feeding her young with her own blood, symbolizes his absolute devotion to his pupils' highest and best interests. Date of medal, probably in 1446. A study for the pelican on this medal in the Vallardi Collection.

15. Belotto of Como (1447). Nothing is known of this person, save that Basilio of Parma, in his poem in praise of Pisanello, alludes to his medal,—"del Belotto fanciullo." *Bellotus . Camanus.* Bust, wearing cap. Reverse: A weasel running, with above the date 1447, and around, *Opus . Pisani . pictoris.*

16. Don Inigo d'Avalos, Marquis of Pescara. Legend: *Don Inigo . de . Avalos.* Bust to R., wearing fur-trimmed bonnet and cape. Reverse: A globe containing the heaven filled with stars, the earth with cities and mountains, and the sea or water beneath. Above, the arms of Avalos between two rose-trees. Beneath, *Per vvi se fa,* and *Opus Pisani Pictoris.* A study for the cities, mountains, and sky of reverse, but with one star only, in the Vallardi Collection.

17. Medals of Alfonso of Aragon, King of Naples and Sicily (born 1391, died 1458):

(1) Legend: *Divus . Alphonsus . Rex . Triumphator . et . Pacificus M.CCCCXLVIII.* (This still refers to his triumphant return in 1443.) Bust facing to R., in armour, head bare; in front, an open crown between the date given; behind, a helmet bearing the motto, *Vir Sapiens dominabitur astris.* Reverse: An eagle seated on a tree-trunk among the rocks, a dead kid at his feet, and a bird beneath. Beneath him another eagle and two eaglets. *Opus . Pisani . Pictoris.*

(2) *Divus . Alphonsus . Arago(niae) . Siciliae . Val(entiae) . Hie(rosolymae) . Hun(gariae) . Ma(joricarum) . Sa(rdiniae) . Cor(sicae) . Rex . Co(mes) . Ba(runoae) . Dux . At(henarum),* etc. Bust facing to R. Beneath it an open crown. Reverse: *Venator intrepidus.* A naked youth or man (? Alphonso), armed with a knife, bestrides a wild boar, whom two boar-hounds hold back.

(3) *Alphonsus . Rex . Aragoniae* (small). Bust to R. as in the last. Reverse: Victory driving a four-horsed chariot. *Victor . Siciliae* is the legend.

(4) *Divus . Alphonsus . Aragoniae . utriusque . Siciliae . Valenciae,* and full titles as in (2), ending, as there, with *Comes . Roscilionis . et . Ceritaniae.* Bust facing to R. in armour, head bare, beneath an open crown. Reverse: *Fortitudo . mea . et . laus . mea . Dominus . et . factus . est . michi . in . salutem.* Victory (or is it a draped Love?), winged, drives a four-horsed chariot; a groom or esquire walks beside the leaders. Beneath, *Opus . Pisani . Pictoris.*

Numerous studies for these fine medals are in the Vallardi Collection. One study seems to have served for the head in the reverse of (2), *i. e.* the bold huntsman (*Venator intrepidus*). Another is for the bust in the medal No. (1), but with a child with three faces beneath on the cuirass; it has the date 1448, and the legend, *Triumphator et Pavficus.*

Other medals are attributed to Pisanello by contemporary and later writers, which have not yet been found. Of special interest among these are Guarino of Verona (born 1370, died 1460), Carlo Gonzaga, Porcellio of Naples, Pope Martin V. (1417–31), the Condottiere Braccio di Montone (see above), Borso d'Este, Lord of Ferrara and patron of Cosimo Tura, and Gian Galeazzo Visconti, Despot of Milan. None of the existing medals of Gian Galeazzo are genuine work of Pisano's period; but there is a drawing in the Louvre (Vallardi Collection), described by the writer in his Renaissance series (Vol. II. chapter ii.), which seems to be a contemporary portrait of the Milanese despot, and here we shall not be far wrong in tracing Pisano's hand. S. B.

PISBOLICA, JACOPO, a Venetian painter, mentioned by Vasari in his Life of Sansovino as the author of a good picture of 'Christ with Angels,' in Santa Maria Maggiore, Venice.

PISSARRO, CAMILLE, French painter, born at Saint Thomas (Normandy), January 18, 1830; became a pupil of Melbye and Corot; with Cezanne and Sisley he counts as one of the most notable exponents of the so-called Impressionist school. He is best known to us by his landscapes, though in architectural studies he shows equal skill and subtlety. His early work was largely influenced by Millet and Corot, and after Manet in 1885 succeeded in winning him over to Impressionism, there remained a good deal of classicism in his work. This blend of impressionism and classicism gives a certain special and distinctive charm to Pissarro's work. In his series of pictures representing views of Paris he displayed rare insight, and makes one

VITTORE PISANO

CALLED

PISANELLO

[*Berlin Gallery*

ADORATION OF THE MAGI

feel the atmosphere, the charm, and the very spirit of the French capital. Of his landscapes we may mention, 'Paysage à Montmorency' (in the Salon of 1859), 'Bords de la Marne,' 'Route de Cachalas à la Roche Guyon,' 'Chennevières, au bord de la Marne,' 'La Côte de Jallais,' 'L'Hermitage,' 'Automne,' &c. He was a true artist, and a sincere and conscientious painter. His death occurred in Paris, November 14, 1903.

PISTOIA, GERINO DA, is described by Vasari as the friend of Pinturicchio, a diligent colourist, and a follower of Perugino. For his birth or death no dates can be given. In 1505 he painted some designs in the cathedral of his native city; and in the church of San Pietro Maggiore an altar-piece of his still remains. In the refectory of the convent of Santa Lucchese, near Poggibonsi, now turned into a canteen, there are two scenes from the life of Christ by him.

PISTOJA, LEONARDO DA. See GRAZIA.

PISTOJA, PAOLO DA (or PISTOJESE). See DEL SIGNORACCIO.

PISTORIUS, EDUARD KARL GUSTAV LEBRECHT, a genre painter, was born at Berlin in 1796. He was originally a pupil of the portrait painter Willich, and copied many pictures in the Gallery of Sans-Souci. In 1818-19 he lived in Dresden, where he chiefly busied himself with genre-painting. In 1827 he visited the Netherlands, and stayed in Düsseldorf on his way back. He returned in 1830 to Berlin, and was elected member of the Academy in 1833. He died at Kissingen in 1862. The National Gallery at Berlin possesses the following pictures by him:

An Old Man and an Old Woman; a pair (*marked in cipher*, E. P.). 1824.
The Geography Class.
The Toilet. 1827.
The Village Fiddler. 1831.
The Artist's Studio. 1828.
A Sound Sleep. 1839.

PISTRUCCI, BENEDETTO, a very eminent gem engraver and medallist, born at Rome in 1784. He was chief medallist at the Mint in 1828, and many of the finest of the medals as well as the designs for the gold and silver coinage of George III. from 1817 to 1822 are from his hand. To him is due the design for the St. George and the Dragon, still in use on the existing gold coinage. His engraving was of the utmost delicacy and distinguished by much refinement, and his pencil copies of antique coins, gems and medals were of extreme beauty. He died near Windsor in 1855.

PITATI, BONIFAZIO DI, born at Verona in 1487, died at Venice in 1553; son of a soldier Marco di Pitati, who removed with his family to Venice in 1505. Here Bonifazio must have entered the workshop of Palma Vecchio, and became his principal pupil and assistant. During the first half of the sixteenth century he was doubtless one of the most popular painters in the city, and executed a great number of works for palaces and churches. His workshop was one of the largest and most frequented in Venice, the pupils and assistants being trained more especially in the execution of decorative paintings for Venetian palaces. One of Bonifazio's most important undertakings of this description was the entire decoration of the Palazzo Camerlenghi, which was begun in 1529 and carried out with the aid of numerous assistants; it was not completed until some years after the master's death. Some of these paintings have perished, but a great number are still in existence, dispersed in different Galleries, at Venice, Vienna, Milan, Florence, and elsewhere. As already observed in the notice of Bonifazio Pasini, recent research has proved that the painters formerly designated Bonifazio I., II., and III. must now be identified with Bonifazio di Pitati and his disciples, and their works are classified as follows: pictures formerly ascribed to Bonifazio I. are held to be by the hand of B. di Pitati alone; those attributed to Bonifazio II. were probably executed in the workshop during the master's lifetime; while those which formerly passed under the name of Bonifazio III. must have been produced by the followers and heirs of B. di Pitati either during his lifetime or after his death. The works of Bonifazio di Pitati and his school are very numerous, and are met with in public and private collections in Italy and abroad; among the most celebrated examples by the master himself are the following:

Dresden.	*Gallery.*	Finding of Moses.
London.	*Nat. Gal.*	The Madonna and Child with Saints in a landscape.
Milan.	*Ambrosiana.*	Holy Family with Tobias and the Angel.
„	*Brera.*	The Finding of Moses.
„	„	The Woman taken in Adultery.
Rome.	*Colonna Gal.*	Madonna and Child with Saints.
Venice.	*Academy.*	Adoration of the Magi (1545).
„	„	Massacre of the Innocents (1536).
„	„	Dives and Lazarus.
„	*Palazzo Reale.*	The Madonna with SS. Omobono and Barbara (*dated* 1533).

Of Bonifazio di Pitati's pupils some are now known to us by name, and a few of their works have been identified. Among them may be mentioned the following:

Antonio Palma, died after 1575, a nephew by marriage of Bonifazio, and his heir. A signed picture by him is in the Gallery at Stuttgart, showing his close connection with his uncle. Later he appears to have worked in the manner of the Santa Croce; this is seen in a processional banner at Serinalta of 1565, and in works at Vienna belonging to the series from the Palazzo Camerlenghi.

Battista di Giacomo, nephew by marriage, and heir of Bonifazio. A picture by him was formerly in the Church of S. Sebastiano, Venice, where with other painters of Bonifazio's workshop he was employed in decorating the sacristy about 1551. After the death of Bonifazio, Antonio Palma and Battista di Giacomo appear to have lived in their master's house, and to have carried on the workshop.

Domenico Biondo, mentioned in documents between 1537 and 1553, in which year he signed his name as one of the witnesses to the will of Bonifazio, being probably at that time an assistant in the master's workshop. In 1541 he received payment for a picture painted for the Ducal Palace. He may possibly be the author of two good pictures originally in the Palazzo Camerlenghi and now at Vienna: 'Zacharias and the Angel' (1550), and 'St. Laurence' (1551).

Stefano Cernotto, a Dalmatian; a signed picture by him ('St. Peter'), dated 1536, is in S. Giov. e Paolo, Venice; the companion picture ('St. Paul') is at Vienna; both were originally in the Palazzo Camerlenghi, where they formed the wings to

Bonifazio's picture, 'Christ driving the Buyers and Sellers from the Temple,' now in the Palazzo Ducale, Venice. Cernotto was already dead in 1543.

Jacopo Pistoia, probably a relation of the painter Antonio Zappello of Bergamo, who was also called Pistoia. He doubtless received his first teaching in the workshop of Palma Vecchio, and on the death of that master became a disciple of Bonifazio. A document of 1563 proves that he was greatly esteemed as a painter at Venice, where he was associated with Titian, Tintoretto, Paul Veronese, and other distinguished masters. The following works by him are known: 'The Ascension,' in the Church of the Madonna delle Cendriole at Riese (between Castelfranco and Asolo), a picture mentioned by Vasari (who erroneously calls the painter Pisbolica) as being in his day in S. Maria Maggiore at Venice; 'The Madonna in Glory' and 'The Assumption,' both in the Venice Academy. These two pictures are ascribed respectively to Bonifazio and Palma Vecchio, but agree in character with Pistoia's authenticated work at Riese. Like that picture, they came originally from S. Maria Maggiore at Venice. The following are also considered to be by this painter: a 'Madonna and two Saints,' in the Gallery at Padua, and a similar subject in the Louvre, showing respectively the influence of Palma and Bonifazio, and 'The Supper at Emmaus,' in the Pitti, ascribed to Palma Vecchio.

Vitruvio Buonconsiglio, called Vitrulio, son of Giovanni Buonconsiglio, of Vicenza, born *c.* 1494 at Venice. He was working in the Palazzo Camerlenghi between 1551 and 1559, and was also employed in the Scuola di S. Rocco. Three pictures by Vitrulio are still in Venice: in the Academy, the Palazzo Reale, and the Palazzo Ducale, the latter being signed and dated 1559.

Among pupils of B. di Pitati must also be included Polidoro Lanzani, whose real name is now known to have been Polidoro de Renzi, son of Paolo da Lanzano, near Lodi, and Jacopo Bassano, who, according to Ridolfi, was for a short time in the studio of Bonifazio. C. J. Ff.

PITAU, Nicolaas, the elder, an engraver, was born at Antwerp about 1633, and first studied under his father Johann Pitau, but in 1660 went to Paris and became a pupil of François de Poilly, or at least partially adopted his style. Pitau died in Paris in or about 1676. He engraved a variety of historical subjects after different masters, and a considerable number of portraits. The following are considered to be his best plates:

PORTRAITS.

Louis Henri, Duc de Bourbon, supported by Wisdom and Religion.
Pope Alexander VII.; *after Mignard.*
Louis XIV., King of France; *after Le Fèvre.* 1670.
Louis, Dauphin, his son; *after the same.*
Peter Seguier, Chancellor of France. 1668.
Alexandre Paul Pitau, Advocate in Parliament.
Gaspar de Fieubert, Chancellor. 1662.
Nicolas Colbert; *after Le Fèvre.*

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family, with St. Elisabeth and St. John; *after Raphael.*
The Entombment of Christ; *after L. Carracci.*
The Virgin holding the Infant Jesus in her arms and reading; *after Guercino.*
The Dead Christ, with Angels weeping over him; *after the same.*
The Virgin interceding for St. Bruno and his order; *after Champaigne.*
Christ and the Woman of Samaria; *after the same.*
The Penitent Magdalen; *after the same.*
St. Sulpice in Council; *after the same.*
The Holy Family, with the Infant Jesus embracing St. John; *after the same.*
The Holy Family, with an Angel presenting a Basket of Flowers; *after Villequin.*
St. Francis de Sales.

PITAU, Nicolaas, the younger, son of the last named, worked from 1695 to 1745, and has left a few engraved portraits, including:

Louis Alexandre de Bourbon, Count de Toulouse; inscribed *Cobert pinx.* 1701. *N. Pitau Junior.*
Oliver Cromwell.

PITI, a Spanish historical painter, born at Salamanca. He was a pupil of Giordano, on whose return to Italy Piti received a commission to work in the cathedral of Valladolid. He also painted for the chapel of the Marquis of Cerralvo at Salamanca.

PITLOO, Anton S., a Dutch landscape painter, born at Arnheim in 1791. He was a pupil of H. J. van Ameron. In 1816 he went to Italy, where he painted several views, among which were a view of Rome, and one of the Capitol from the Campo Vaccino. He died in 1837.

PITNER, Franz, German painter, born October 11, 1826, at Vienna; a pupil of the Academy; also studied at Venice and Rome; became drawing-master to the Duchess of Berry and subsequently worked at Venice, where he painted Italian genre, such as 'Serenata,' 'Italian Water-carrier,' and several water-colours. He also executed several chromo-lithographs. He died at Gries, near Bozen, in June 1892.

PITOCCHI, Matteo da, a native of the Venetian state, who painted *bambocciati*, and also some religious pictures for the churches of Padua. He died about 1700.

PITONUS. See Pittoni.

PITRI. See Petri.

PITTERI, Giovanni Marco, designer and engraver, was born at Venice in 1703, and died there in 1786. He was a pupil of J. Baroni and Antonio Faldoni, but adopted an original style, with single strokes which run from the top to the bottom, his shadows being produced by strengthening these as the occasion requires. The effect he produced by this whimsical operation is neither unpleasing nor unharmonious, and his prints possess considerable merit. Some of his works are marked *M. P. fecit.* He engraved several plates for the collection of the Dresden Gallery, and others after various masters; among them the following:

PORTRAITS.

A bust of himself; *after Piazzetta.*
Giovanni Battista Piazzetta, painter, of Venice; *after the same.*
Carlo Goldoni, the poet; *after the same.*
Giuseppe Nogari, painter; *after the same.*
Giovanni Mocenigo, noble Venetian; *after the same.*
Count Schulenburg, Field Marshal of Venice; *after Rusca.*
Cardinal Quirini.
Marquis Scipione Maffei.
Clara Isabella Fornari.

SUBJECTS AFTER VARIOUS MASTERS.

The Holy Family; *after Pietro Longhi.*
The Seven Sacraments; *after the same.*
The Crucifixion; *after Piazzetta.*
The Twelve Apostles; *after the same.*
Religion overthrowing Heresy; *after the same.*
St. Peter delivered from Prison; *after Ribera.*
The Martyrdom of St. Bartholomew; *after the same.*

St. Catharine of Siena; *after Tiepolo.*
Mary Magdalene, penitent; *after the same.*
A set of six Plates of Hunts in the environs of Venice; *after Pietro Longhi.*
Twelfth-Night; *after Teniers.*
Two Rustic Subjects; *after the same.*

PITTONI, BATTISTA, called VICENTINO, an engraver, was born at Vicenza probably in 1520, and was living in 1585. His engravings consist of landscapes with ancient ruins, mythological subjects, and arabesques. Some of them bear date from 1561 to 1585. A work formerly in the possession of a late collector (Mr. Lloyd) was entitled 'Imagini favolosi, &c., intagliati in Rami da M. (Messer) Battista Pittoni.' Venice, 1585. In conjunction with Battista Angolo del Moro he engraved a set of fifty landscapes from Titian and others. These plates are very boldly and freely executed. Vicentino usually marked his prints *Battista P. V. F.*, and appended a Latin inscription descriptive of the subjects.

PITTONI, GIOVANNI BATTISTA, a painter, was born at Vicenza in 1690, and received his first instructions in the art from his uncle FRANCESCO PITTONI; but his greatest improvement was derived from study of the works of the best masters of the Venetian school. His figures are generally smaller than life; and he was less successful when he attempted to work on a larger scale. Two of his finest pictures are the 'Martyrdom of St. Thomas,' in the church of Sant' Eustacio, at Venice, and the 'Miracle of the Loaves,' in San Cosmo della Giudecca. He died at Venice in 1767. The existence of two etchings by him is recorded—a 'Giov. Ned. Canonico de Praga,' and a 'St. John.'

PITTORI, PAOLI, called PAOLO DEL MASACCIO, an Italian painter, born at Masaccio, where he painted many pictures for churches, &c. He died in 1590.

PITTORI DA MACERATA, LORENZO, an Italian painter, flourished about 1533 at Macerata, where he painted a 'Christ,' in the Church of the Virgin, in the *antico-moderno* manner.

PITTORINI, PADRE. See BISI, FRA B.

PIXELL, (Miss) MARIA, an English landscape painter in oil and water-colours, born in the latter part of the 18th century. She studied under Sawrey Gilpin, and obtained a considerable, but transient, reputation. Her works appeared at the Academy between 1796 and 1811.

PIZZARO, ANTONIO, a Spanish historical painter, was a scholar of El Greco, and resided at Toledo at the commencement of the 17th century. He painted the 'Foundation of the order of Los Trinitarios' for their convent; several pictures in the churches of SS. Justo and Pastor; and the 'Nativity of the Virgin' in the church of Santa Maria, at Casarrubios. He also designed the three subjects engraved by Alardo Popma for the 'Life of St. Ildefonso' by Salazar de Mendoza, published in 1618. Neither the date of his birth, nor of his death, is recorded.

PIZZOLI, GIOVACCHINO, a decorative and landscape painter, born at Bologna in 1651. He was instructed by Borboni, Pasinelli, and Michelangelo Colonna, whom he afterwards assisted. He died in 1733.

PIZZOLO, NICCOLÒ, was one of the most important of Squarcione's pupils, and aided him in the decoration of the Eremitani Chapel, at Padua. According to Vasari, the 'Eternal,' in the semi-dome of the chapel, the 'Virgin in Glory, with Cherubim,' and the figures of SS. Paul, Christopher, Peter, and James, are all by him. In these works there is much to remind us of Mantegna, who is said to have been much influenced by Pizzolo. He also assisted Fra Filippo in the chapel of the Podesta, Florence, and Donatello in the church of S. Antonio, Padua, in 1446 to 1448. He is said to have perished early in life in a street brawl.

PLAAS. See VAN DER PLAAS.

PLACE, FRANCIS, was the younger son of Rowland Place, of Dinsdale, in the county of Durham, but was himself born in Yorkshire. His father, intending him for the profession of the law, placed him as a clerk to a solicitor in London, under whom he continued until the year 1665, when he was obliged to quit the metropolis on account of the plague, and he took this opportunity of abandoning a pursuit which was never agreeable to his inclination, and of indulging his propensity for drawing. He painted, designed, etched, and engraved in mezzotint, and also drew with the pen, shading the foregrounds with Indian ink; but as he practised art for amusement only, his works are very scarce. They prove him to have been a man of genius, and it is to be regretted that his application was not equal to his abilities. He is said to have refused a pension of five hundred pounds a year, which was offered him in the reign of Charles II., to draw the royal navy, as he could not endure confinement or dependence. He was intimate with Hollar, and with Ralph Thoresby, the antiquary. He died at York in 1728, and his widow disposed of his paintings, among which were one of fowls, and others of flowers and fish. Most of his engravings appear to have been private plates, and this may account for their scarcity. They were executed not later than about 1683, and among them the following are the chief:

PORTRAITS.

Charles I.; *after Van Dyck.*
Catharine, Countess of Middleton; *after Lely.*
Major-General John Lambert.
Richard Sterne, Archbishop of York.
Nathaniel, Baron Crew, Bishop of Durham; *after Kneller.*
Rev. William Cray, of Newcastle. 1683.
Richard Tompson, printseller; *after Zoust.*
Philip Woolrich, Esq., in armour; *after Greenhill.*
John Moyser, Esq., of Beverley; *after Kneller.*
Henry Gyles, glass-painter.
Sir Ralph Cole, Bart., amateur painter; *after Lely.*
William Lodge, engraver.
Pearce Tempest, printseller; *after Heemskerk.*
James Naylor, the Quaker.

VARIOUS SUBJECTS.

Seven etchings, being part of a set of twelve of Birds, *after Barlow;* the other five were by *Jan Griffier;* very fine.
Lady confessing to a Monk.
A Dutch Family.
A Monk Reading; *after Van Dyck.*
A View of Tynemouth Castle and Lighthouse.
View of York Minster.
A Prospect of Leeds.

PLACE, GEORGE, an Irish miniature painter, born in Dublin in the latter half of the 18th century. He studied in the Schools of the Irish Academy, and practised in London, exhibiting at the Royal Academy from 1791 to 1797. He afterwards practised in Yorkshire. The date of his death has eluded research.

PLANER, CHRISTIAN JULIUS GUSTAV, a German engraver, was born at Leipsic in 1818. He attended the Academy of his birthplace, and at first

designed himself for a lithographer, but in 1840 he visited Italy, and afterwards studied engraving at Dresden under Steinla. There, in 1873, not being able to find a publisher for his drawing of Leonardo's 'Last Supper,' he put an end to his life by shooting himself. His principal plates are:

The Saviour; *after Cima da Conegliano.*
Christ blessing the Bread; *after Carlo Dolci.*
The Virgin Mary; *after Steinbrück.*
The Repentant Magdalene; *after Correggio.*
The Sons of Rubens; *after Rubens.*
St. Mary of Egypt; *after Ribera.*
The Dead Christ mourned over by his Disciples; *after Rothermund.*
Rembrandt and his wife; *after Rembrandt.*
The Reading Hermit; *after De Koninck.*
Portrait of Count Hoym; *after Rigaud.*
Julius Schnorr von Karolsfeld, painter.
Moritz Steinla, engraver.
Napoleon III., Emperor of the French.
Love riding on a Panther; *after a bas-relief by Rietschel.*

PLANES, Luis, the elder, was born in Valencia about 1732. He was Director of the Royal Academy of S. Carlos, and died about 1810.

PLANES, Luis Antonio, a painter, was born in Valencia in 1765. He was instructed by his father, Luis Planes, and then went to Madrid, where he studied under Francisco Bayeu, and gained the gold medal of San Fernando. He died young, in 1799. One of his best pictures is an 'Immaculate Conception,' in the Church of Albalat.

PLANK, Josef, German painter, born 1815 near Vienna, where he first began to study. He painted historical scenes, such as his 'Altar in der Stiftskirche.' He died in Feb. 1901 at Hütteldorf, near Vienna.

PLANO, Francisco, a Spanish painter, was born at Daroca, and resided at Saragossa towards the end of the 17th century. He had a great reputation as a painter and architect, especially for decorative works. Palomino places him beside Colona and Mitelli; and the works he has left in the sanctuary of Nuestra Señora del Portillo, at Saragossa, and other churches, would seem to justify the assertion.

PLAS, Pieter, a Dutch painter, was at work at Alkmaar in 1810. He was a pupil of J. van Ravenzwaay and G. Bodeman, and painted landscapes and animals. He died at Alkmaar in 1853.

PLAS. See Van der Plas.

PLÄSCHKE, Moritz, German painter, born at Strehlen, August 5, 1818; painted genre scenes, such as 'Kinder im Komfelde' (at Antwerp), 'Die Erwartung,' &c. He died at Düsseldorf, June 5, 1888.

PLASENCIA, Casto, was a prominent Spanish historical painter. His best-known picture is 'The Origin of the Roman Republic,' depicting the death of Lucretia. He died at Madrid in 1890.

PLASSAN, Antoine Emile, French painter, born September 29, 1817, at Bordeaux; the first picture exhibited by him at the Paris Salon in 1846 was 'Portrait de M——.' It was followed by a remarkable series of genre pictures, such as 'Le Déjeûner des Enfants,' 'L'Enfant Malade,' 'La Visite au Tiroir,' 'La Famille,' 'La Sortie du Bain,' &c. In 1852 he obtained a third-class medal, and this also in 1857 and 1859, being decorated with the Legion of Honour in that same year. He died in Paris in 1903.

PLASSARD, Vincent, was a French engraver of the 17th century, of whom there are no particulars. His only known print represents the 'Holy Family,' in a mountainous landscape, and is signed *V. Plassard in. et fe.* 1650. It is in the style of the Carracci.

PLATEAU, Antoine, a flower and decorative painter, was born at Tournai in 1759, and died in 1815. Several pictures by this artist are in the Temple of the Sun at Laeken, and in the house of M. Walkiers.

PLATHNER, Hermann, German painter, born August 23, 1831, at Gronau (Hanover); was a pupil of A. Tidemand, R. Jordan, and also of the Düsseldorf Academy; his artistic talent was afterwards developed by travel. For some time he worked in the Black Forest at a series of genre studies, and subsequently settled at Düsseldorf. Among his pictures we may mention: 'Ertappt!' (in the Leipzig Museum), 'Hungrige Gäste' (in the Danzig Museum), 'Die Kartenlegerin,' 'Die gestörten Spider,' and several remarkable portraits. In 1876 and 1877 he obtained the London silver medal. Owing to an affection of his eyes he had to give up painting. He died in 1902.

PLATNER, Ernst Zacharias, painter and writer on art, was born at Leipsic in 1773, and was a son of the philosopher, Ernst Platner. He studied at the Academy of his birthplace under Oeser, and sought further improvement at Dresden from 1790, at Vienna from 1797, and from 1800 at Rome. In 1823 he became Saxon consul at Rome, where he died in 1855. He worked in conjunction with Bunsen, Gerhard, and Röstel on their 'Description of the City of Rome.' Among his best plates are:

Lucretia.
The Dismissal of Hagar.
Hagar and Ishmael.

PLATTE-MONTAGNE, Matheus de, (Plattenberg, or van Platten-Berch,) was born at Antwerp about 1608. Having acquired the first rudiments of art in his native city, he went to Italy, and resided some time at Florence, where, in conjunction with his countryman, Jan Asselyn, called Crabetje, he painted several sea-pieces and landscapes, which were greatly admired. He afterwards visited Paris, where his works were not less esteemed, and he met with sufficient encouragement to induce him to settle there for some time. From a singular caprice, he Frenchified his name of Platten-Berch into that of Platte-Montagne, which he sometimes signed to his pictures and prints, and sometimes *Montagne* only. He died in Paris in 1660. His landscapes are highly finished, and exhibit very pleasing scenery. A 'Storm at Sea,' by him, is in the Augsburg Gallery. We have a few etchings, executed in a very spirited style. They represent landscapes and marines, and resemble the works of Fouquières, under whom he learnt engraving. They are usually inscribed *M. Montagne in. et f.* He was the brother-in-law of Jean Morin, and the larger number have the addition, *Morin ex. cum privil. Re.*

PLATTE-MONTAGNE, Nicolas de, (Plattenberg, or van Platten-Berch,) was born in Paris in 1631, and studied painting under Philip de Champaigne. He was instructed in engraving by Jean Morin, whom he surpassed. His principal works as a painter are in the churches of Nôtre Dame, St. Sacrament, St. Sulpice, and St. Nicolas des Champs, in Paris. He was also a reputable portrait painter. In 1681 he became professor of history

HON. ELIZABETH RUSHOUT, AFTERWARDS HON. MRS. GRIEVE

REBECCA, FIRST LADY NORTHWICK

Miniatures from the collection of J. Pierpont Morgan, Esq.

to the Academy, and died in Paris in 1706. From 1651 to 1694 he executed twenty-eight plates with the point and graver, in addition to ten portraits. Among other prints we have the following by him:

The Portrait of Olivier de Castellan, general, killed at the siege of Tarragona in 1644.
St. Généviève; *after P. de Champaigne.*
Christ in the Tomb; *after the same.*
The Penitent Magdalene; *after the same.*
The Sudarium of St. Veronica; *after the same.*

PLATTEL, Henri Daniel, a French historical and landscape painter, was born at Geneva in 1803. He was a pupil of N. Berlin and of Rémond, and died in 1859.

PLATTNER, Andreas, painter, a native of Nuremberg, was a pupil of his father Alexander. In 1595 he went to Munich in the train of Duke Ferdinand, where he remained till 1601. He died about 1617.

PLATTNER, Franz, German painter, born 1826 at Zirl in the Tyrol; studied at the Vienna Academy and with Cornelius; also with Overbeck at Rome. He painted frescoes in several of the churches in the Tyrol, at Dornbirn, Innsbruck, Girlan, &c. Another large fresco by him is 'Veleda,' at Innsbruck. Here he died March 18, 1887.

PLATZER, Johann Georg, (or Plazer,) was born, according to Füssli, at Epan, in the Tyrol, in 1702, and studied under his step-father Kessler, and with his uncle on the father's side, who was a painter at Passau. In 1721 he went to Vienna, and there became intimate with an artist of the name of Jannek. They adopted the same style of painting, but it did not weaken their friendship, and the public were benefited by their rivalry. Platzer returned to his native country, where he was living in 1755. The cities of Breslau and Glogau possess many good specimens of his finer work.

PLATZER, Johann Victor, is called by Nagler a sculptor, though it does not appear that he exercised that art. The same writer says that he was born in Vintschgau, probably at Mals, in 1704, and was a scholar of Kessler at Inspruck, until the court-painter, Christoph Platzer, took him under his care at Passau. He afterwards established himself at Vienna, and painted small pictures, mostly with many figures, which were received with much applause both at home and abroad. His application was such that he weakened his sight, and diminished the firmness of his hand, so that in painting he was obliged to use a machine to steady it. In the year 1755 Platzer returned to the place of his nativity, and died in 1767. His garish pictures have nothing to recommend them but manual dexterity. Among the best are:

Dresden.	*Gallery.*	The Four Elements.
Vienna.	*Gallery.*	Men and Women Drinking and making Music.

PLATZER, Joseph, a painter of architecture, theatrical decorations, moonlights, and small historical subjects, was the son of the celebrated sculptor, Ignaz Platzer, and was born at Prague in 1752. After the completion of his scholastic studies he devoted six years to drawing, chiefly architecture, under the direction of F. Wolf. In oil painting he was his own master, and while still young, was favoured by the patronage of Prince Kaunitz. Thus encouraged, he went to the Vienna Academy, and was afterwards selected by the emperor Joseph II. to embellish the royal theatre. During these operations he encountered many obstacles, and was obliged to maintain his reputation by painting moonlights, historical compositions, and small theatrical designs. On the accession of Leopold II. he was promoted at court, became a member of the Vienna Academy in 1796, and died in 1810. One of his pictures, 'The Murder of Semiramis,' is in the Academy building. He also painted in aquarelle.

PLAYTER, Charles Gauthier, was an English engraver, who flourished in the latter part of the 18th century, and worked for Boydell on the Shakespeare Gallery. He died at Lewisham in 1809. Amongst his plates are:

Scene from the 'Comedy of Errors;' *after Rigaud.*
Lady Godiva; *after W. Hamilton.*

PLEGINCK, Martin, was a German engraver on wood and on copper, who flourished about the year 1590. He engraved a set of copper-plates representing figures fighting, entitled 'Fechter-Buéchlein,' in a style resembling that of Virgilius Solis. His woodcuts are in the manner of Jost Amman. Bartsch and Passavant describe fifty-three prints by this master, which are of small size, and represent ecclesiastical orders and dignities, cavalry and foot soldiers (after J. De Gheyn), animals, and goldsmiths' work: the date 1594 is on some of them. Zani says he was working in 1606.

PLEISTEINETUS, a brother of Pheidias, is stated to have been a painter, but nothing more than this is known of him.

PLETSCH, Oskar, German black-and-white artist, born March 26, 1830, at Berlin; became a pupil of Bendemann at Dresden. He began as an illustrator, first of popular fiction and then of children's books, endeavouring to rival Richter in this style of art. He obtained considerable success with such works as 'Kleines Volk,' 'Allerlee Schnick Schnack,' 'Was willst du Werden,' &c. He died Jan. 12, 1888, at Niederlössnitz, near Dresden.

PLEYDENWURFF, Wilhelm, one of the early engravers on wood, was a native of Germany, and flourished about the year 1493. Conjointly with Michel Wolgemut, he is said to have executed the cuts for the Nuremberg 'Chronicle,' compiled by Hermann Schedel, and printed in 1493. They represent views of towns, &c., and figures of various kinds.

PLEYSIER, A., a Dutch marine painter, born at Naardingen in 1809. He died in 1879. In the Bruges Academy there is a 'Coast Scene' by him.

PLIMER, Andrew. This celebrated miniature painter was a Shropshire man, the son of a clockmaker at Wellington, and the parish register gives the following record of his baptism: "Andrew, son of Nathaniel and Eliza Plymer. December 29, 1763." The family was well known in Wellington, and, as far as can be ascertained, the following is a brief pedigree of the Plimers of Wellington: One Abraham Plimer had four children, William, Thomas, Abram, and John. William, his eldest son, had four children, William, Charles, Anne, and Sarah. Thomas had six children, Martha, Isaac, Rebekah, Thomas, Mary, and William. Abram, the third son, had four children, Sarah, Eliza, Abram, and Nathaniel; and this Nathaniel, who was born November 20, 1726, and married one Mary (whose surname is unknown), had two sons, Nathaniel and Andrew the miniaturists. The fourth son, John, had also four children, Mary, Rachel, Elizabeth, and Thomas. Nathaniel and Abram Plimer, the sons of one Abram and the grandsons of another, were clockmakers in

partnership, and both sundials and watches are still in existence bearing their names, together or separately, as makers. Abram never married, but Nathaniel had two sons, as already mentioned, Andrew, born 1763, and Nathaniel his elder brother, born 1757. The two boys were both brought up as clockmakers, but greatly disliking the business, they joined a party of gipsies with a caravan and menagerie, and wandered about with them for many months, eventually walking on into London with all their worldly possessions on their heads, tied up in two red and yellow shawls. The parents on learning that their resolute sons had reached London sent them some money, as the lads were nearly starving, and they at once commenced to take lessons in drawing. Presently Nathaniel entered the employ of Henry Bone, the enamellist, as an assistant, while Andrew became personal servant to Cosway in order to be near to the artist. It would appear that Andrew Plimer had at first no other chance of becoming an artist than that afforded him by domestic service, and that he was so eager to be near to an artist of repute that he presented himself to Mrs. Cosway in 1781, when he was about seventeen, and the Cosways, who had recently married, were living in Berkeley Street, and begged to be engaged as studio boy. He pleased Mrs. Cosway so much by his determination and by his pleasing manners, that she took him into her service, and at first he was employed in cleaning the studio, grinding and mixing colours, arranging the easels, and announcing the callers. With the Cosways he moved to Schomberg House, but had been there but a few days when Richard Cosway detected him attempting to copy one of his miniatures, and doing it with such skill and with such "applomb"—to use the misspelt word which appears in one of Cosway's letters—that the artist speedily discovered the making of a clever miniature-painter in his young servant. He then seems to have sent Plimer off to a Mr. Halle (or Hayle) that he might learn drawing from him, and with this master he apparently remained for a year or more, employing himself in the intervals of his tuition in similar work to that in which he had been engaged while in the studio of Cosway, so as to earn the tuition which he received.

In 1783 Plimer was back again with the Cosways at Schomberg House. Whether Nathaniel, who had by this time left Bone's studio, accompanied his brother to Schomberg House cannot be stated. It is believed that he did, and it is certain that both brothers are spoken of in contemporary letters as the "pupils of Cosway." Andrew stayed with Cosway till 1785, leaving him then to set up a studio for himself. This he did at 32, Great Maddox Street, Hanover Square. He seems to have been there only for one year, as in the following year his address appears in the catalogue of the Royal Academy as at 3, Golden Square. It was from Great Maddox Street that he sent the first pictures which he exhibited at the Royal Academy. No. 38 was a portrait of 'A Poor Boy in a Cold Morning,' No. 202 represented the 'Death of Don Louis de Velasco, at the storming of the Moro Fort at the siege of Havana.' In 1787 Plimer was at 3, Golden Square, but in 1796 he changed house, going from No. 3 to No. 8, and there he remained till he married. Plimer married at Wicken, in Northamptonshire, on February 21, 1801. Mrs. Plimer came of an old Northamptonshire family, the Knights of Slapston, who had been settled in that place since 1573. Mrs. Plimer had five children, four daughters and one son, the latter of whom died when quite a child. Of the four daughters, one only, the eldest, Louisa, married. The other three daughters of Andrew and Joanna Plimer were Joanna (born 1803, died 1846), Charlotte (born 1804, died 1845), and Selina (born 1809, died 1841). Mrs. Plimer survived all her family save the eldest daughter, at whose house she died. Her death occurred at Hawick Manse in 1861, October 18, at the age of eighty-eight, and she was buried in St. Cuthbert's churchyard at Hawick. After his marriage Plimer and his wife went into Devonshire and Cornwall, and then returned to London, and settled down in Golden Square. He exhibited one portrait only at the Royal Academy in 1801 and two in 1804, but the names of neither of the sitters are given in the catalogue. In 1803 Plimer executed the first of the Rushout commissions, sending a portrait of Lady C. Rushout to the Royal Academy, and rather later than that painted separate miniatures of Lady Northwick and her three lovely daughters, and then the famous group of the 'Three Graces,' which was his most notable miniature, and upon which his fame chiefly rests. Three miniatures were sent up in 1805, one representing Master Cunningham; another, said to be a Miss Wilhelmina Leventhorp, whose sister was painted as 'A Lady, name unknown,' the following year, and whose portrait can now be found in the collection of Mr. Pierpont Morgan, bearing the initials W. C. L. on its reverse; and a portrait of a Mrs. Mortimer. In 1806 Plimer sent the portrait of the other Miss Leventhorp to the Academy, and also a portrait of the Hon. Colonel Acheson. In 1807 he sent in the portraits of four children, and in 1810 two pictures were exhibited, one representing 'Indolence, a Portrait of a Gentleman,' and the other a 'North Devon Country Farmer.' After this date Plimer's name disappears from the catalogue of the Royal Academy for some time, and only twice again is it to be found, when he exhibited again in 1818 and in 1819. In 1815 Plimer was residing at Exeter a few doors above St. Sidwell's Church. In 1818 the family were back again in town and living in Upper York Street, Montague Square, and then for a couple of years his name appears again on the lists of the Royal Academy. In 1818 he sent in portraits of Lieut.-Colonel Grey, Mr. H. Bunn, and 'A Child,' the latter being, it is believed, one of his own children, and very probably the portrait of Joanna. In 1819 he sent in a portrait of Mrs. Colonel Hughes, and in the same year there is an entry of his name in the books of the British Institution as exhibiting three works in that Gallery.

In about 1820 Plimer seems to have started off to travel about, leaving his wife and children at home, probably in London. We hear of him in Reading, in Brighton, in Devonshire, Cornwall and Dorsetshire, in Wales and in Scotland. In the following year Plimer settled down with his family at Brighton. At first he took a house in the Old Steine, but soon after that moved into Western Cottages, and there he lived till the date of his death. At that time one of his friends mentions him in a letter as a "prosperous and very high-spirited man, thinking of buying an estate in Northamptonshire, near to his wife's old home, and settling down there." He was not,

HON. HARRIET RUSHOUT, AFTERWARDS LADY COCKERELL

HON. ANNE RUSHOUT, ELDEST DAUGHTER OF JOHN, FIRST LORD NORTHWICK

Miniatures from the collection of J. Pierpont Morgan, Esq.

however, to carry out this cherished wish, for two years after he had come to Brighton he was dead. He died on January 29, 1837, aged seventy-four, and his death is recorded in the 'Gentleman's Magazine' of the time, No. 334, Part I., as "for many years an eminent miniature painter of Exeter." Plimer was buried at Old Hove, and the entry of his burial is as follows: "Andrew Plimer, Western Cottages, Brighton, buried February 4, 1837, aged 74 years. Walter Kelly, Vicar." His funeral took place in the old churchyard at Hove, and the tombstone is a flat one just behind the church and quite close to that of Copley Fielding.

Plimer left behind him a substantial fortune of five thousand pounds, which was in the 3½ per cent. reduced annuities, besides some other estate, and he left the income of his fortune to his widow for her life, to be divided after her decease between his three daughters. For full information as to this artist and his works see 'Andrew and Nathaniel Plimer,' by G. C. Williamson (George Bell and Sons), 1903. G. C. W.

PLIMER, NATHANIEL. For the details of the early life of this artist see above article on his brother Andrew. In 1787 the name of Nathaniel Plimer first appears on the list of the Royal Academy, and he was then living either at 31, Great Marlborough Street, as one edition of the catalogue for that year states, or 31, Great Maddox Street, as another edition informs us. It is probable that Great Marlborough Street is the correct address, as several copies of the catalogue give that as the address, whilst one only gives Great Maddox Street. In 1794 he was, however, in Maddox Street, and, strangely enough, his number there was also 31, so that the problem as to where he was before that time is not an easy one to solve. From 1794 down to 1800 his address is given as 31, Maddox Street. In 1801 he was at 81, New Bond Street, in 1815 at 13, Paddington Street. After this we have no further trace of him, but he is said on Redgrave's authority to have died in 1822. He only sent twenty-six works in all to the Academy, and of those one only is named, the portrait of one Isaac Perrins, which he sent in 1790. We do not know whom he married, but we do know that he had four children, Georgina, Mary, Louisa, and Adela, and that one of them, Adela, married the artist Andrew Geddes, and had offspring. A portrait of Adela belongs to Mr. Andrew Geddes Scott of Edinburgh, and other portraits of her to Mr. Pierpont Morgan.

The marriage of Geddes with Adela, the younger daughter of Nathaniel Plimer, took place in 1827, and he is believed to have had one son and one daughter, who married a Mr. James. Their portraits were painted by Nathaniel Plimer. Nathaniel Plimer is said to have been a man of violent temper, giving way at times to terrible outbursts of feeling. Where he died and where he was buried are not known, and his children are stated to have gone to the Colonies, with the exception of the members of the Geddes family, who remained in Scotland. A portrait of the artist, which was painted by Geddes, now belongs to Mr. FitzHenry. This was acquired from Miss James through Messrs. Colnaghi, and was then said to represent Andrew Plimer, but there is more likelihood that it is a portrait of Nathaniel, and that the one in the National Gallery of Scotland, which came from the same collection and through the same dealers, is the one which the artist painted of Andrew. It is a far finer picture than the one which is in the FitzHenry Collection, although this latter is a remarkable piece of portraiture, somewhat in the style of Raeburn. A miniature of Nathaniel was exhibited at South Kensington in 1865 by a Mrs. Geddes, but it is not known to whom it now belongs. Nathaniel Plimer signed his miniatures with small initials in the same manner as his brother, and almost always added the date of the year as well. For a list of his works see 'Andrew and Nathaniel Plimer,' by G. C. Williamson (George Bell and Sons), 1903. G. C. W.

PLIN, E., was a native of France, who flourished about the year 1780. He engraved some plates representing conversations and domestic subjects, which are etched, and finished with the graver.

PLOEGSMA, DIRK JACOBS, a painter, was born at Leeuwarden in 1769. He was a pupil of Accama and chiefly painted portraits, though there were some historical scenes and genre pictures executed by him, among which we may name 'The Disciples plucking Corn on the Sabbath Day.' He died in 1791.

PLOETZ, HEINRICH, a miniature painter, was born at Holstein in 1748. He was instructed by Marsinhe of Ghent, after which he entered the house of the famous naturalist Bonnet, and made drawings of insects, till 1795, when he went to Italy. There he visited Leghorn, Corsica, and Genoa, and afterwards went to Germany, painting portraits in Hamburg and Berlin. He finally settled in Copenhagen, where he died about 1810.

PLONICK. See DUPLONICH.

PLOOS VAN AMSTEL, JACOB CORNELIS, who was born at Amsterdam in 1726, and died there in 1798, was a collector of drawings and an amateur engraver. He devoted himself to the art with a zeal rarely found in persons who do not adopt it as a profession, and to him we are indebted for a very interesting set of plates, after drawings by celebrated Dutch and other masters. The following is a list of the more important:

Frontispiece, a Monument bearing a Latin inscription; on it stands a Genius holding an Escutcheon, in the middle a Fleur-de-lys; *Inventor Cornelius Ploos van Amstel*, D. 1 *Febr.* 1765.

Two small Landscapes; *H. Zaftleven, del.; v. Amstel, fecit.* 1765.

A Landscape, with a Shepherd, Shepherdess, and Cattle on the Banks of a Canal; *Ad. van de Velde, del.; P. van Amstel, fecit.*

A Woman looking out of a Door; *Rembrandt, del.; P. van Amstel, fecit.* 1764.

A Young Man with a Hat on, looking out of a Door, *same inscription. These two are clever imitations of Rembrandt.*

The Interior of a Dutch Cottage, with Peasants, one reading a paper; *Ad. v. Ostade, del.*, 1673; *P. van Amstel, fecit*, 1766.

A Frost Piece, with six Spanish figures, one a Woman with a Mask; *Hendrik Avercam, del.*, 1621; *P. van Amstel, fecit*, 1766.

Portrait of Jan Josephzoon van Goyen; *Ant. van Dyck, del.*, 1638; *P. van Amstel, fecit*, 1769.

A Landscape, with a Market at the entrance of a Town; *Jan Josephzoon van Goyen, del.*, 1653; *P. v. Amstel, fecit*, 1767.

A similar subject, with a Cattle Market; *same inscription.*

A Lady seated at a Harpsichord; *Ger. Douw, del.*, 1660; *P. v. Amstel, fecit*, 1767.

A Sea-piece, with Shipping; *Ludolf Bakhuysen, del.*, 1694; *P. v. Amstel, fecit*, 1769.

A Landscape, with a Woman riding on an Ass, with Cattle, by the side of a Canal; *N. Berghem*, 1764; *P. van Amstel, fecit*, 1769.

The Virgin Mary, with the Infant Jesus. A circular plate. *Abr. Bloemaert, del.; P. v. Amstel, fecit*, 1769.

An assemblage of Peasants before an Alehouse, with a Man playing on the Violin, and another dancing; *Ad. v. Ostade, del.*, 1673; *P. v. Amstel, fecit*, 1769.
Portrait of a Young Lady, with a Book on a Table; *H. Goltzius, del.*, 1612; *P. v. Amstel, fecit*, 1770.
Portrait of a Young Man, sitting in a Chair; *C. Visscher, del.*, 1651; *P. v. Amstel, fecit*, 1771.
Landscape, with a Man leading a Horse, and in the foreground some Women washing; *Ph. Wouwerman, del.*, 1660; *P. v. Amstel, fecit*, 1772.
The Inside of a Church, with a Man drawing; *P. Saenredam, del.*, 1630; *P. v. Amstel, fecit*, 1774.
A Spanish Concert; *Karel van Mander, del.*, 1603; *P. v. Amstel, fecit*, 1772.
A Man seated, holding a Flute, with a Bonnet in the manner of Rembrandt; *G. Flinck*, 1643; *Pl. van Amstel, fecit*, 1773.
A Sea-piece, with Shipping; *P. Coops, del.*; *P. v. Amstel, fecit*, 1773.
An assembly of Peasants, one sleeping; *Ad. Brouwer, del.*, 1635; *P. v. Amstel, fecit*, 1775.
A Man sitting at a Table, with Cards in his hand; *F. Mieris, del.*, 1693; *P. v. Amstel, fecit*, 1777.
Two Dogs, small prints; similar inscription.
Three Peasants, one with a Bottle; *C. Dusart, del.*; *Pl. van Amstel, fecit.*
A Young Lady taking a Beverage presented by a Boy, and a Physician standing near her; *Ger. Terburg, del.*; *Pl. van Amstel, fecit*, 1779.
A Young Lady, with a musical Instrument; *G. Netscher, del.*, 1664; *P. van Amstel, fecit*, 1781; oval.
Two Sea-pieces; *Ludolf Bakhuysen, del.*; *Pl. v. Amstel, fecit*, 1781.
The Judgment of Solomon; *Lucas van Leyden, del.*, 1515; *P. v. Amstel, fecit*, 1782.
A Landscape, with Ruins, and a Man with an Ass; *Th. Wyck, del.*; *P. v. Amstel, fecit*, 1782.
A View in Norway, with figures; *Ald. van Everdingen, del.*; *P. v. Amstel, fecit*, 1782.
Five Dutch Magistrates sitting round a Table; *J. de Bray, del.*, 1663; *Pl. v. Amstel, fecit.*
The Attorney and his Clerk; *J. Steen, del.*, 1672; *P. v. Amstel, fecit.*
A Landscape, with Ruins, and a Shepherd with Sheep and Goats; *J. van der Does, del.*, 1699; *P. van Amstel, fecit.*
A mountainous Landscape, with Cattle; *J. v. der Meer, de Jonge, del.*, 1704; *Pl. v. Amstel, fecit.*
The Carpenter and his Wife; *J. Saenredam, del.*, 1610; *P. v. Amstel, fecit.*
The Inside of a Cottage, with Peasants; *Corn. Bega, del.*, 1684; *P. v. Amstel, fecit.*
The Botanist, with Figures bringing him Plants; *G. v. den Eeckhout, del.*; *P. v. Amstel, fecit.*
A Landscape, with four Sheep; *K. du Jardin, del.*; *P. v. Amstel, fecit.*
The Chymist; *J. Langhans, del.*, 1711; *P. v. Amstel, fecit.*
Shipping; *J. Esselens, del.*, 1708; *P. van Amstel, fecit.*

PLOTT, JOHN, was born at Winchester in 1732. In the early part of his life he was articled to an attorney, but he did not long follow the profession. In 1756 he came to London, and having shown an inclination for painting, he became a pupil of Richard Wilson, the landscape painter; but his genius directing him to portraiture rather than landscape, he quitted that master, and placed himself under the tuition of Nathaniel Hone. He afterwards distinguished himself as a miniature painter, both in enamel and water-colours, though he sometimes painted in oil. He had a taste for natural history, and executed several drawings in that branch. Whilst in London in 1777 he exhibited at the Academy. Towards the latter part of his life he resided at Winchester, and some years before his death became a member of the corporation of that city. He began a history of 'Land Snails,' and had made some beautiful drawings for it when interrupted by death. He died at Stoke, near Winchester, in 1803. Bromley mentions a mezzotint portrait of Plott, scraped by himself.

PLUCHART, HENRI, French painter, born in 1840 at Valenciennes; was a pupil of Abel de Pujol and also of Picot. Chiefly distinguished as a clever portrait painter. He became Director of the Lille Museum, and here he died in November 1898. Of his genre works we may mention, 'Un Escalier dans la Falaise,' 'Un Semeur,' 'L'Heure de la Pipe,' 'En Octobre,' &c.

PLUDDEMANN, HERMANN FREIHOLD, historical painter, was born at Colberg in 1809. His first master was Seig in Magdeburg, and in 1828 he entered the studio of K. Begas in Berlin, and went in 1831 to Düsseldorf, to the atelier of W. von Schadow, with whom he remained six years. In company with H. Mücke he completed a number of frescoes for Count Spee in his schloss at Heltorf, and in 1843 he painted a wall in the Rath-haus of Elberfield. He went in 1848 to reside at Dresden, where he died in 1868. Among his pictures we may name:

Loreley. 1833.
The Death of Roland. 1834.
Columbus catching sight of Land. 1836. (*Berlin Nat. Gallery.*)
The Battle of Iconium (*fresco*); *after Lessing.* 1839. (*Schloss Heltorf.*)
Columbus in La Rabida. 1845.
The Finding of Barbarossa's Corpse. 1846.
The Landgrave Ludwig. 1849.
Prince Hal and Falstaff. 1860.
Henry at Canossa. 1863.

PLUMIER, EDMOND, painter, was born at Liège in 1694. He was a pupil of Fisen and Largillière at Paris. He then went to Italy, and entered the atelier of Masucci. He had a son, JACQUES THEODOR, also a painter, who died in 1766. In the church of S. Remacle at Liège is a 'Descent from the Cross' by this artist. He died in 1733.

PO, P. DEL. See DEL PO.

POCCETTI. See BARBATELLI.

POCCI, FRANZ, GRAF VON, draughtsman, etcher, poet, and musician, was born at Munich, March 7, 1807. He owed such teaching in art as he had to the example of his mother, AMALIA FRANZISKA XAVERIA (born in Dresden, 1776; died, 1849). From 1825 to 1828 he studied jurisprudence, and then became a member of the Bavarian Government. In 1830 he was named a master of the ceremonies at the court, and shortly afterwards accompanied King Ludwig and the Crown Prince to Italy. Pocci's best works as an artist are his etchings for Grimm's 'Volksmärchen' and for Schreiber's 'Märchen.' He died May 7, 1876.

POCH, TOBIAS, (POCK,) a German historical and still-life painter, who flourished at Constance in the 17th century. He was living at Vienna in 1662.

POCHMANN, TRAUGOTT LEBERECHT, portrait painter, was born at Dresden in 1762. He was a Professor of the Dresden Academy, and died in 1830. His own portrait is in the Dresden Gallery.

POCO E BUONO. See NANNI.

POCOCK, ISAAC, an English portrait and historical painter, the son of Nicholas Pocock, was born at Bristol in 1782. He studied under Romney and Beechey, and in 1807 was awarded a prize of £100 by the British Institution for his 'Murder of St. Thomas à Becket.' His works occasionally appeared at the Academy between 1800 and 1819, and he also exhibited at the Liverpool Academy, of which he was a member. Inheriting property, he retired from the practice of art, and amused himself by writing for the stage. He died at

[*Amsterdam Gallery*

GIRLS DISTURBED WHILE BATHING

Maidenhead in 1835. There is a portrait of Bartley as Hamlet by him at the Garrick Club, London.

POCOCK, NICHOLAS, an English marine painter, born at Bristol in 1741. His family were merchants, and in his younger years he commanded a vessel. During his voyages he was enabled to exercise his talent for sketching, and he at length devoted himself entirely to art. He attracted the favourable notice of Sir J. Reynolds, and first exhibited at the Academy in 1782. Seven years later he moved to the wider sphere of London, and was much engaged in depicting the naval battles of the period. He was one of the original members of the Water-Colour Society, where he exhibited up to 1817. He died at Maidenhead in 1821. The following are some of his works:

Greenwich.	*Hospital.*	Defeat of the French Fleet at St. Kitt's, 1782.
"	"	H.M.S. Triton.
"	"	H.M.S. Defence.
"	"	Cutting out a Vessel.
London.	*South Kensington Museum.*	A Mountainous Country. 1790.
"	"	Bangor, with Penmaenmawr. 1795.
"	"	Cader Idris. 1790.
"	"	Llanstephan Castle.

PODESTA, GIAÇOMO ANDREA, was born at Genoa about the year 1620, and went early in life to Rome, where he became a scholar of Giovanni Andrea Ferrari. The year of his death is not ascertained. It does not appear that he reached any celebrity as a painter; but we have some very spirited etchings by him, which prove him to have been an artist of considerable ability. He usually marked his plates *AND. P.* or *And. P. in. et fec.* One of his prints is marked 1636, and four others 1640, which was probably his best time. Bartsch describes eight engravings by him, of which five are bacchanalian subjects, two amatory, and one a St. Francis performing a miracle. The following are also by him:

An Allegorical Subject, representing Boys cultivating the Arts, and a Phœnix in the Flames; *after his own design.*
The Triumph of Bacchus; *after Titian.*
Bacchus and Ariadne; *after the same.*
Silenus Drunk, supported by Satyrs and Bacchanals; *after the same.*
Two subjects from the Life of Diego; *after Carracci.*

PODESTI, FRANCESCO, Italian painter, born 1800 at Ancona; was at first a pupil of Cammuccini at Rome. Many of his works, including mural decoration in churches, are to be seen at Ancona. His 'Medicante' was burnt during the Hamburg fire, but a copy of it exists at Naples. Pius IX. commissioned him to paint the imposing frescoes in Sala della Concezione of the Vatican. Other works by him are 'Tasso a Ferrara,' 'Assedio di Ancona,' the latter exhibited at Paris, 1855, where it obtained a second-class medal. He was Correspondant de l'Académie des Beaux Arts. He died at Ancona in February 1895.

POEHAM, MARTIN, an old German engraver, to whom Professor Christ attributed some indifferent copies from the prints of Aldegrever, Sebald Beham, and others.

POEL. See VAN DER POEL.

POELENBURGH, CORNELIS VAN, (OR POELEMBURG,) called also BRUSCO and SATYRO, was born at Utrecht in 1586. He received his first instruction from Abraham Bloemaert, and then travelled to Italy in search of improvement. On his arrival at Rome, he attached himself to the style of Adam Elsheimer. He adopted a pleasing style of painting small landscapes, distinguished by suavity and delicacy of colouring, and an agreeable choice of scenery, enriched with architecture, into which he introduced figures remarkable for the fusion of their handling, their clear carnations, and mediocre drawing. He quitted Rome with some reluctance, after a sojourn of several years; and on his arrival at Florence, where the reputation of his talents had preceded him, he was received with favour and distinction by the Grand Duke, for whom he painted several pictures. On his return to Utrecht, the impatience of his countrymen to possess his works loaded him with commissions. In 1607 Charles I. invited him to London, where he remained some time, and painted several pictures for the king and the nobility. He frequently ornamented with figures the architectural views of Steenwyck, and the landscapes of Keirrinckx. In King Charles's catalogue are mentioned the portraits of his Majesty, and of the children of the King of Bohemia, by Poelenburgh; and in that of James II. there are sixteen pictures by him. But the success he met with did not induce him to remain in England. He returned to Utrecht, where in 1649 he was made President of the Painters' Guild, and where he died, August 12, 1667. Descamps and M. Watelet assert that Poelenburgh etched some prints from his own designs, and that the plates being soon afterwards destroyed, they are now extremely scarce. Possibly the prints thus attributed to Poelenburgh are those etched by J. G. Bronkhorst after his designs. Jan van der Lys was an imitator of his style. Poelenburgh's pictures are in nearly all the Galleries of Europe; among them the following may be named:

Cassel.	*Gallery.*	The Virgin.
"	"	Christ borne to Heaven by Angels.
Dresden.	*Gallery.*	The Assumption of the Virgin.
"	"	Diana at the Chase.
Dulwich.	*Gallery.*	Nymph and Satyr dancing.
London.	*Nat. Gal.*	Judgment of Paris (*in a landscape by Both*).
"	"	Ruins; Women bathing.
Paris.	*Louvre.*	The Annunciation.
Vienna.	*Gallery.*	The same subject.

POEPPELMANN, JOHANN DAVID, a painter, was born at Dresden in 1729. He was instructed by Oeser, and painted portraits. In 1752 he was appointed one of the painters to the Count of Saxony, and died in 1813.

POERBUSSE. See POURBUS.

POERSON, CHARLES, who was born at Metz in 1609, and died in Paris in 1667, was a pupil of Simon Vouet, and became painter-in-ordinary to the king and Rector of the Royal Academy of Painting.

POERSON, CHARLES FRANÇOIS, a French painter, was born in Lorraine in 1652. He was a son of Charles Poerson, and a pupil of Noel Coypel, in whose style he painted history. Through the patronage of M. Mansard, he was introduced to the notice of Louis XIV., and was employed on some historical subjects for the Hospital of the Invalids, these, however, were soon afterwards destroyed, and replaced by some frescoes by Bon de Boullongne. He was subsequently appointed director of the French Academy at Rome, where he died in 1725.

POESEL, WOLFGANG, a painter, was born at Amberg in 1736. He painted for several of the churches in his native district, and died in 1797.

POGET, JEAN, a miniature painter, who flourished early in the 16th century. Some of his work is in the 'Livre d'heurs,' of Anne of Brittany, in the Musée des Souverains of the Louvre.

POGGETTI. See BARBATELLI.

POGGI, CESARE, historical painter, was born at Milan in 1803. He was a pupil of Sabatelli, but after 1824 studied in Venice and Rome. He died at Milan in 1859, a member of the Academy there. Besides a large number of pictures by him in the churches of Lombardy, we may name the following:

Death of Clarissa Visconti. (*Count Arese.*)
The Adulteress before Christ. (*Marchese Busca.*)
Brutus and Ligarius.
St. John the Baptist.
Susannah in the Bath.
Three Card-players.
Roman Robbers.

POGGINO, ZANOBI DI, an Italian painter, who flourished in the 16th century. He was a pupil of Sogliani, and painted portraits and historical scenes, of which a considerable number are still to be found in Florence.

POGGIO, G. DEL. See GIOVANNI DI PAOLO.

POHLE, HERMANN, German painter, born November 23, 1831, at Berlin, where he first studied under Biermann, and subsequently under Gude and Schirmer at the Düsseldorf Academy, and here, after lengthy travel, he settled down. He painted landscapes, mostly of Alpine scenery. The Rudolfinum of Prag has a fine example of his style in 'Waldbach.' Other pictures by him are 'Meersburg am Bodensee' and 'Schloss Klenau,' at Lugano. He died at Düsseldorf, July 10, 1901. His pencil sketches of scenery around Lugano are of remarkable beauty and recall the work of Prout, but in his oil work he adopted an entirely different technique, painting in broad masses with but little detail.

POILLY, FRANÇOIS DE, the elder, an eminent French engraver, was born at Abbeville in 1622 or 1623. He was the son of a goldsmith and engraver, who instructed him in the rudiments of art. He afterwards went to Paris, where he became a pupil of Pierre Daret, under whom he remained three years, and afterwards visited Rome, where he took Cornelis Bloemaert as his model. During a residence in Rome of seven years, he greatly improved his design, and engraved several plates after the works of the great Italian masters. In 1656 he returned to Paris, where he became one of the most celebrated engravers of his time and country. In 1664 he was appointed engraver in ordinary to the king. He died in Paris in 1693. His plates are executed entirely with the burin, which he handled with uncommon firmness and dexterity. Though he had the assistance of some able pupils, it is surprising that he could have finished so many plates. About 400 prints bear his name, and Nagler describes 107 as entirely by him. The following are among his best:

PORTRAITS.

Pope Alexander VII.
Louis XIV. when young; *after Nocret.*
Cardinal Mazarin; *after Mignard.*
Henri d'Arnaud, Bishop of Angers.
Jerome Bignon, Counsellor of State; *after Philippe de Champaigne.*
Abraham Fabert, Marshal of France; *after Ferdinand.*
Guillaume de Lamoignon, with Allegorical Figures; *after Mignard.*
Bust of Guillaume de Lamoignon; *after Le Brun.*

SUBJECTS FROM HIS OWN DESIGNS.

The Virgin and Child.
The Holy Family, with St. John embracing the Infant Christ.
St. Ignatius Loyola.
The Death of St. Francis Xavier.
The Crucifixion.
The Triumph of Augustus.

SUBJECTS AFTER VARIOUS MASTERS.

The Vision of Ezekiel; *after Raphael.*
The Holy Family, in which the Infant Christ is standing upon the cradle (Louvre); *after the same.*
The Virgin lifting up a veil, to show to St. John the Infant Christ sleeping (Vierge au Diadème, Louvre); *after the same.*
The Flight into Egypt; *after Guido.*
The Nativity, or Adoration of the Shepherds, in an octagonal border; *after the same.* The first impressions of this plate are before the two angels which appear above were inserted.
Christ praying in the Garden; *after the same.*
The dead Christ on the lap of the Virgin, at the foot of the Cross; *after L. Carracci.*
The Repose in Egypt, in which the Virgin is represented sleeping, with two Angels kneeling; *after Ann. Carracci.*
The Holy Family; *after N. Poussin.*
The Marriage of St. Catharine; *after P. Mignard.*
The Holy Family; *after the same.*
The Baptism of Christ; *after the same.*
S. Carlo Borromeo administering the Communion to Persons infected with the Plague; *after the same*
The Visitation; *after C. le Brun.*
St. John in the Isle of Patmos; *after the same.*
The Crucifixion; *after the same.*
The Parable of the Wedding Garment; *after P. de Champaigne.*
The Crucifixion; a large print, in three sheets; *after the same.*
The Trinity; *after the same.*
Joseph's Bloody Garment presented to Jacob; *after Charles Antoine Coypel.*
Nymphs Bathing; *after Giulio Romano.*

POILLY, FRANÇOIS DE, the younger, the younger son of Nicolas de Poilly, was born in Paris in 1671, and was instructed in engraving by his father. He afterwards travelled with his brother to Rome, where he engraved a plate representing 'St. Cecilia distributing her wealth to the Poor,' after Domenichino, a companion print to the Martyrdom of that Saint, by Jean Baptiste de Poilly.

POILLY, JEAN BAPTISTE DE, the son and pupil of Nicolas de Poilly, was born in Paris in 1669. Having made some progress in engraving under his father, he went to Rome, where he studied some years. On his return to Paris he executed several plates, by which he gained a considerable reputation, and was made a member of the Academy in 1714. He died in Paris in 1728. His style of engraving differs greatly from those of his father and uncle. He forwarded his plates with the point, and finished them with the burin, in a pleasing and picturesque style. We have several portraits and historical subjects by him, of which the following are the most deserving of notice:

PORTRAITS.

Clement XIII. Pontifex Max.
Louis XIV.; *after Mignard.*
Charles James Edward Stuart, son of the Pretender; *after Duprat.*
François de Troy, Painter; *from a picture by himself,* his reception plate at the Academy.
Cornelis van Cleve, Sculptor; *after Vivien;* the same.

SUBJECTS AFTER VARIOUS MASTERS.

The Nativity; *after Gaudenzio Ferrari;* for the 'Collection Crozat.'
The Virgin adoring the sleeping Christ; *after Garofalo;* for the same publication.
The Martyrdom of St. Cecilia; *after Domenichino.*
The Adoration of the Shepherds; *after C. Maratti.*
The Rod of Aaron devouring the Rods of the Magicians; *after N. Poussin.*
The Israelites worshipping the Golden Calf; *after the same.*
The Holy Family; *after the same.*
The Judgment of Solomon; *after A. Coypel.*
Susannah and the Elders; *after the same.*
Jupiter and Danae; *after Giulio Romano;* for the 'Collection Crozat.'
Eleven Plates from the pictures by *P. Mignard,* in the saloon of St. Cloud.
The Four Seasons; from pictures formerly in the Gallery of St. Cloud, *by Mignard.*

POILLY, NICOLAS DE, was born at Abbeville in 1626. He was the younger brother of François the elder, by whom he was instructed in the art of engraving. He executed several plates in the style of his brother. He died in Paris in 1696. He has left several plates from portraits and from historical subjects, executed with the burin, in a neat, clear manner. The following are perhaps the best:

PORTRAITS.

Louis XIV., in a frame of laurels, with Children bearing emblems; *after N. Mignard.*
Bust of Louis XIV., life-size. 1683.
Maria Theresa, Queen of France; the same. 1680.
Louis, Dauphin, the son of Louis XIV.; the same.
Louis de Bourbon, called the Great Condé; the same.

SUBJECTS AFTER VARIOUS MASTERS.

St. Augustine holding a Crucifix.
The Holy Family, with two Angels holding a Basket of Flowers; *after S. Bourdon.*
The Marriage of St. Catharine; *after the same.*
The Presentation in the Temple; *after C. le Brun.*
The Holy Family returning from Egypt; *after the same.*
The Holy Family, with the Infant Jesus sleeping on the knees of the Virgin; *after the same.*
The Repose in Egypt; *after Chapron.*
The Crucifixion; *after N. Poussin.*

POILLY, NICOLAS DE, the younger, was born in Paris in 1675. He was the third son of Nicolas the elder, and studied painting under Mignard and Jouvenet. Among his pictures are 'Calvary,' engraved by himself, and 'Jesus waited on by Angels,' painted for the Refectory of the Abbey of S. Martin des Champs. He died in 1747.

POILLY, NICOLAS JEAN BAPTISTE DE, the son of Jean Baptiste de Poilly, was born, according to Nagler, in Paris in 1712. He was intended by his father for an engraver, but he did not long follow that branch of art. He engraved a few portraits, after C. N. Cochin, some of which are dated 1753; one of his prints bears the date 1758.

POINDRE, JACOB DE, a portrait painter of Malines, was born at Malines in 1527, and was a scholar of his brother-in-law, Marc Willems. He painted a few historical pictures, but attached himself more particularly to portraiture. He went to Denmark, and painted imaginary portraits of some of the kings. He died in Denmark in 1570.

POINSART, J., a French engraver, flourished about the year 1630. He was principally employed by the booksellers, for whom he executed several plates of views of cities, castles, &c. Among other prints by him is the 'Entry of Charles II. into Rheims.'

POINTE. See DE LA POINTE.

POISSON, LOUIS, a French painter, who worked at Fontainebleau about 1610, where he was custodian of the pictures. He was succeeded by his son PIERRE in 1613, and in 1643 by his grandson JEAN.

POITREAU, ETIENNE, a French landscape painter, born at Corbigny. He was received into the Academy in 1739, and died in 1767.

POITTEVIN. See LE POITTEVIN.

POL, ——, of Limburg, is the author of some miniatures executed in 1409 in a prayer-book of the Duke of Berri, in the Bibliothèque Ste. Geneviève, and in a 'Josephus' of the year 1410 in the public library of Paris. Of these miniatures Mr. J. A. Crowe says, "They remind us of later productions of the Van Eycks in the originality of conception, the peculiar embodiments of form, and the remarkable tendency to realism which they display."

POL, CHRISTIAAN VAN, a flower and arabesque painter, was born at Berkenrode, near Haarlem, in 1752. In 1782 he went to Paris, where he obtained a great reputation for his paintings in arabesque. He ornamented in this manner the chateaux of Bellevue, Chantilly, and St. Cloud. He also painted flower-pieces in oil, and occupied himself occasionally in painting groups of flowers on snuff-boxes, which are of considerable merit. He died in 1813.

POLACK, SOLOMON, a miniature painter, born at the Hague in 1757, who settled in England, and exhibited at the Academy almost every year from 1790 to 1835. He practised for a time in Ireland, about 1795. He designed and etched the plates for a Hebrew edition of the Bible. He died at Chelsea in 1839.

POLACK, MARTIN THEOPHILUS, a Pole by birth, who gained his reputation in the Tyrol, where he was painter to Duke Leopold, and after his death in 1632 to Cardinal van Madruz. His masterpiece is to be found in the church of the Servites at Innsbruck, and a few of his works are at Trent.

POLANCO, ——. Two brothers of this name are mentioned among Spanish historical painters. Scarcely anything is recorded of them, except that they studied under Francisco Zurbaran, and flourished at Seville about 1646. It is said that their works were so like those of Zurbaran, that they were often mistaken for his. This is borne out by the pictures in the church of San Esteban, at Seville, where Zurbaran painted the 'St. Peter and St. Stephen,' but where the 'Martyrdom of the Patron Saint,' the 'Nativity,' and the 'St. Fernando,' are by the brothers Polanco. They also painted several large pictures for the sacristy of the convent of St. Paul, in the same city; and 'The Angels appearing to Abraham,' 'Tobit and the Angel,' 'Jacob wrestling with the Angel,' 'Joseph's Dream,' and 'St. Teresa conducted by Angels,' the last for the church of the Guardian Angel, belonging to the Barefooted Carmelites and the Franciscan Friars.

POLANZANI, FELICE, (or POLANZI,) an engraver, was born at Andale, near Venice, about the year 1700, and is believed to have been living up to 1771. He chiefly resided at Rome, where he engraved a set of twenty-two plates, representing the 'Life of the Virgin,' from designs which are by some attributed to N. Poussin; but from their resemblance to the style of J. Stella, they are more probably after the works of that painter. He also engraved after Van Dyck and various other masters. The following prints are perhaps his best:

The Bust of a Woman; *after C. Cignani.*
The Bust of a blind Musician; *after Marco Benefiali.*
The Virgin and Infant Christ; *after G. Nogari.*
An old Man holding a Money-bag; *after the same.*
An old Woman warming her hands; *after the same.*

POLAZZO, FRANCESCO, a Venetian painter, born in 1683. He was a pupil of Piazetta, and painted portraits and historical subjects, though he was better known as a restorer of pictures. He died in 1753.

POLESTANUS, ANDREA, who was a native of Italy, and apparently a painter, has left a slight etching of a Bacchanalian subject, a composition of many figures, from his own design. It is signed with his name, and dated 1640.

POLETNICH, J. F., an engraver, resided in Paris about the year 1760, and was still living in 1780. He executed several plates after the works of Van Dyck, Boucher, La Grenée, and others.

POLIDORINO, IL. See RUVIALE.

POLIDORO DA CARAVAGGIO. See CALDARA.

POLIDORO VENEZIANO. See LANZANI.

POLLACK, LEOPOLD, a still-life and genre painter, born at Lodenitz in Bohemia about 1806 or 1809. He studied in Prague, Munich, and, in 1833, in Rome. He painted scenes of Italian life, in which he took Riedel for his model. Some of his pictures have been engraved by Mandel, Straucher, and others. He died in 1880. Works:

The Shepherd Boy.
Shepherdess with Lamb.
Zuleika (from Byron).
Maternal Love.

POLLARD, ROBERT, an English engraver, born at Newcastle-on-Tyne in 1755. He began life as a silversmith; then, after receiving some instruction from Richard Wilson, he painted landscapes and sea-pieces. He finally devoted himself to engraving, working in various manners, and frequently reproducing his own designs. His latter years were passed in poverty, and shortly before his death he handed over to the Royal Academy the records of the Incorporated Society of Artists, of which he was the last surviving member. He died in 1838. Amongst the plates after his own designs the best are:

Aglaia.
Euphrosyne.
The Blind Beggar of Bethnal Green.
At Fault (*a hunting scene*).
Lieut. Moody escaping from the Americans.
Childish Sports.

POLLASTRINI, ENRICO, was born at Leghorn in 1817. He was a pupil of Bezzuoli, but was also a diligent student of the old masters, as his paintings bear witness. He had, however, much originality of conception; he was a good draughtsman and a fair colourist. He was first professor and afterwards president of the Academy of Florence. He died in that city in 1876. Works:

The Raising of the Widow of Nain's Son. (*Church of the Soccorso, Leghorn.*)
The Death of Ferruccio.
Death of Duke Alexis of Medici.
Inundation of the Serchio. (*Modern Gallery, Florence.*)
Pia dei Polomei.
Death of St. Joseph.
St. Lorenzo giving Alms.
The Battle of Legnano.
The Exiles of Siena.

POLLEN, JOHN HUNGERFORD, born in Old Burlington Street, November 19, 1820, son of John Pollen of Rodbourne, Recorder of Winchester, and nephew of Charles Robert Cockerell, R.A., the celebrated architect. He was educated at Eton and Christchurch, and became fellow of Merton and Senior Proctor in 1851. On joining the Catholic Church in 1852, he studied painting and antiquities at Rome, having made two journeys to Greece and to the East a few years before. In 1855 he became Professor of Fine Arts at the Catholic University, then just founded by Dr. (afterwards Cardinal) Newman. It was on leaving Oxford that he gave his attention seriously to the pursuit of art as a profession. He had no technical training, and, although in a very few years he attained a high proficiency as a water-colour painter, he did not pursue this branch of art, and his works are comparatively little known. It is as a decorative artist and architect that he will be best remembered as a producing artist. He undertook the decoration of the Merton Chapel, Oxford, in the year 1850, and was practically the first to re-introduce fresco painting into England. In 1856 he designed and decorated the University Chapel at Dublin in the Byzantine style, and in 1857 collaborated with Rossetti, Burne-Jones, and others in decorating the Oxford Union. It was in 1850, while carrying out the decorations and painting of the Chapel at Merton, that he made the acquaintance of young Millais, whose success he very confidently prophesied. During the years 1862, 1863, and 1864 he carried out the building of the Catholic Chapel at Rhyl, the decorations at Blickling Hall for the Marquess of Lothian, and the decorations at Alton Towers for Lord Shrewsbury. In 1862 he won a prize in a competition for the decorations for the new War Office. These decorations were never carried out, owing to the style of the building being changed from Gothic to Palladian. From 1863 to 1876 he was one of the keepers of the South Kensington Museum, and drew up the catalogues on furniture and woodwork and gold and silversmiths' work, on which the reputation he enjoyed for many years as the leading authority on these subjects was based. In 1862 he served on the jury of the Great Exhibition, and completed the decorations for the Marquess of Ormonde at Kilkenny Castle. In 1876 he built a house for Lord Lovelace on the Thames Embankment.

Pollen's artistic production divides itself into three heads. First, his water-colours, characterized by a delightful simplicity and freshness in colour, resulting in his rendering certain effects of Italian sky and landscape with extraordinary success. His oil-colour only attained a high degree of success on rough canvas, on which he obtained effects akin to those of tapestry. The best of these works is the series at Alton Towers, which are marked by great skill and movement in the composition, archæological fidelity, a high standard of drawing, and a rare sympathy of treatment in the sense that he successfully preserves, without any false archaism, the *naïveté* of mediæval treatment; the charm of the complex ornament in the borders of these so-called tapestries is very marked; and in the decorations at Rhyl, Blickling, Dublin, and Kilkenny are an extraordinary wealth of fancy in the treatment of arabesques and in the use of children, animals, and flower forms in decoration. In the Blickling ornaments will be found the germ of much that later on successfully developed in the Arts and Crafts Movement of thirty years later. There can

be little doubt that, in spite of the technical shortcomings due to want of early training, the influence of Pollen, exerted through his abundant fancy and invention, and still more from the rigid and correct taste which governed all his production, was very great on his contemporaries, and the effect of his influence as a producer, and later as a tutor and examiner, is to be seen far beyond Great Britain. The Art Nouveau Movement abroad, while productive of much that is pure abortion, owes its finer results largely, first, to the pre-Raphaelite Movement in England, and, next, to the Arts and Crafts Movement of a generation later. It was to the recognition of the restraining standard in mediæval and Renaissance art that the merit of Pollen's work was largely due. He seemed to work with equal ease and certainty whether producing original work, as at Blickling and Kilkenny, in the Renaissance spirit of Holbein, as at the Reigate Priory, or the Jacobean and Tudor style, as at Ingestre and Studley.

Some of Pollen's work as a writer on furniture and woodwork has been superseded as to details of historical accuracy and scholarship by the more elaborate researches of later scholars, but the main lines of tastes and classification of merit laid down in his earlier works have been generally accepted as final, and are not likely to be upset. Pollen was an occasional exhibitor at the Royal Academy and Grosvenor Gallery. A. H. P.

POLLET, Victor Florence, painter and engraver, was born in Paris, November 22, 1811. He was a pupil of Paul Delaroche and of Richomme. In 1838 he won the grand prize of Rome and went to Italy, where at first he painted more in water-colours than he engraved. Later on, however, he completed several excellent plates. He gained honours at the Salon both as painter and engraver, being decorated with the Legion of Honour in 1855. He died in 1883. Works:

WATER-COLOUR DRAWINGS.

Salmacis.
Pandora.
Lycenium.
Innocence.
The Siesta.
The Bath.

PLATES.

Venus; *after Titian.*
Artless and Worldly Love; *after the same.*
Il Suonatore; *after Raphael.*
Birth of Venus; *after Delaroche.*
Maid of Orleans; *after the same.*
Bonaparte in Italy; *after Raffet.*
Emperor of Austria; *after Winterhalter.*
Empress of Austria; *after the same.*

POLLINGER, Felix, an animal painter, born at Munich in 1817. His pictures of birds had some merit. He died at Fünfhaus, near Vienna, in 1877.

POLMARES. See Santiago Palomares.

POLO, Bernardo, a painter of fruit and flower pieces, resided near Saragossa towards the end of the 17th century. He painted his subjects from nature, and his pictures were highly esteemed both at Saragossa and Madrid. According to Zani, he worked in 1680 and died about 1700.

POLO, Diego, 'the elder,' was born, according to Palomino, at Burgos in 1560. He studied at Madrid, under Patricio Caxes, and was a reputable painter of history. There are some of his works in the Escorial, and in the palace at Madrid, in which city he died in 1600. The pictures by which he gained his reputation are the portraits of the kings of the Goths; a painting of 'St. Jerome chastised by an Angel for taking too much pleasure in reading Cicero'; and a 'Penitent Magdalene.'

POLO, Diego, 'the younger,' the nephew of the elder Diego, was born at Burgos in 1620, and was a scholar of Antonio Lanchares. He acquired an admirable style of colouring by studying the works of Titian, in the royal collection; and painted several pictures for the churches at Madrid, of which the most esteemed are the 'Baptism of Christ,' in the church of the Carmelites; and the 'Annunciation' in Santa Maria. He also excelled in portraiture. He died in 1655.

POLONY, Zakaria, was an obscure engraver, who resided in Paris about the year 1615. Among other prints we have by him a slight etching, representing 'Queen Margaret lying in state, in the Faubourg St. Germain,' Paris.

POLYDOR. See Glauber, Joh.

POLYGNOTUS, the earliest of the greater masters of ancient Greek painting, was a native of the island of Thasos, and a younger contemporary of Panænus. He flourished from 480 to 430 B.C., and came to reside at Athens about 463. He was the son and pupil of Aglaophon the elder, and was the first painter who raised the art into an independent position, instead of one of subordination to architecture and sculpture. Endowed with a taste for poetry as well as painting, he had not only stored his mind with the beauties of the 'Iliad' and the 'Odyssey,' but had studied all the epic poems then extant, which furnished him with the mythological subjects with which he adorned the temples and porticoes of Athens, Delphi, and other cities of Greece. The Amphictyonic Council decreed by way of recompense that Polygnotus should be maintained at the public expense whenever he came; and the Athenians voted him their citizenship.

Pliny is lavish in his eulogies on the powers of this painter. According to that writer, he was the first artist who gave an air of ease and grace to his figures, dressed his females in rich and elegant vestments, and, above all, characterized his heads with an expression which was entirely unknown before him. There undoubtedly remained in his work much crudity and deficiency as compared with the freedom of nature; but his style was idealistic and grand, and Aristotle assigns to him a similar position in art to that occupied by Homer in poetry. He repeats the designation ἠθογράφος ('mind-painter'), which had already been applied to him, and says that he painted men better than they are. He gave proof of his extraordinary capacity in vanquishing difficulties in his celebrated picture of 'Cassandra.' He represented the daughter of Priam at the moment she had been brutally outraged by the Telamonian Ajax. The face of the unfortunate captive was partially covered with a veil, but the glowing blush of confusion was visible in her countenance, which displayed all the symptoms of insulted modesty. This performance is alluded to by Lucian in discussing the features of his perfect woman. "Polygnotus," he says, "shall open and spread her eyebrows, and give her that warm, glowing, decent blush which so inimitably beautifies his 'Cassandra.' He likewise shall give her an easy, tasteful, flowing dress, with all its tender and delicate folds, partly clinging to her body, and partly fluttering in the wind." The picture in question was the part of a

larger one, or perhaps of a series, representing the 'Trial of Ajax by the Greeks'; it adorned the Pœcile (*ποικίλη στοά*, or 'painted portico') of the Agora at Athens.

The particular work which induced the Athenians to receive Polygnotus into citizenship has been conjectured to have been a portion of the decoration of the Temple of Theseus. In that of the Dioscuri (Castor and Pollux) he depicted 'The Story of the Daughters of Leucippus.' But the works which brought him the greatest renown were those representing scenes from the 'Iliad' and 'Odyssey,' which he painted in the Temple of Apollo at Delphi, which Pausanias so admired six hundred years after, and which have gone by the name of 'The Iliad and Odyssey of Polygnotus.'

In the Pœcile at Athens he painted also the 'Battle of Marathon.' In the foreground of the picture the Greeks and Persians were represented combating with equal valour; but in the middle distance, the barbarians were seen flying to the Phœnician ships, which were visible in the distance. In this painting Polygnotus allowed himself all the license of the Grecian poets. Minerva, the tutelary goddess of the Athenians, and Hercules, are made to descend from heaven; the town of Marathon is personified by a genius, and Theseus is drawn from the shades of death to witness the battle. This master was fond of compositions which admitted of a great concourse of figures. It was probably the taste of the period at which he lived, a taste which did not long survive.

POLZONE, Scipio, a painter born at Gaeta in 1556. He studied at Naples, and then went to Rome, where he gained some repute as a portrait painter. Among his portraits were those of Gregory XIII., Sixtus V., and many of the Cardinals. He died at Rome in 1594.

POMARANCE, Cristoforo dalle. See Roncalli.

POMARANCE, Niccolò and Antonio, (or Il Pomarancio). See Circignano.

POMAREDE, Silvio, was a native of Italy, who flourished from 1736 to 1768, and engraved some plates, which he marked with his initials. Among them were four of the 'Triumphs' of Petrarch, viz. those of 'Time,' 'Fame,' 'Death,' and 'Religion,' after Bonifazio Veneziano; and some of the portraits of painters for the Florence Gallery. He engraved also some plates for the 'Museo Capitolino,' and many of those for Ficoroni's 'Maschere sceniche e Figure comiche d'antichi Romani,' published at Rome in 1736.

POMEDELLO, Giovanni Maria, who was a goldsmith and medallist, besides painter and engraver, belonged to the school of Vittore Pisano, and lived at Verona from 1519 to 1534. He painted a 'Virgin before the Cross,' in the Church of San Tommaso in that city (1524), and there is a pen-and-ink sketch by him of 'The Ruins of the Coliseum,' in the Vienna Belvedere. Among his engravings are 'Hercules strangling the Lion,' and 'The Abduction of Deianeira.'

POMEY, Louis, French painter, born in Paris in 1825; became a pupil of Gleyre; also of Willems and Lobrichon. Since 1867 was a regular contributor to the Salon, his work in genre and portraiture being careful and scholarly. He obtained an honourable mention in 1889. He died at Gérardmer, September 7, 1891.

POMMAYRAC, Pierre Paul de, a miniature portrait painter, was born in 1818 at Porto Rico, of French parents. He was a pupil of Gros, and also studied miniature painting under Mme. Lizinska de Mirbel. He died in 1880. Among his portrait miniatures the following may be named:

Napoleon III.
The Empress Eugénie.
The Prince Imperial.
General Trochu.
The Princesse Mathilde.
Queen Isabella of Spain.
Berlioz.
Isabey.
Cardinal Guibert (*oil*).
Mdlle. Chancy (*oil*).

POMMERENCKE, Heinrich, was a successful portrait painter of Mecklenburg-Schwerin. He was born and brought up in poverty, but exercised his talent for art so ably that he was enabled to pursue his studies at Berlin. He went to Paris also, and had the good fortune to paint the portrait of Helena, Duchess of Orleans, by which he gained the protection of the reigning Royal Family. After the Revolution of 1848 he returned to Schwerin, where he painted many excellent pictures for the Grand Duke. He died in 1873.

POMPADOUR, Jeanne Antoinette Poisson, Marchioness of, was born in Paris in 1721, and in 1741 married M. Le Normand d'Étioles. In 1745 she became the mistress of Louis XV., who created her Marchioness of Pompadour, and over whom her influence was paramount until her death, which took place at Versailles in 1764. She was one of the most accomplished amateur etchers of the 18th century. Having commissioned Jacques Guay to engrave from the designs of Vien and Boucher a series of gems with symbolical and allegorical subjects commemorative of the victories of Louis XV., she etched them for distribution among her friends. The original series consists of fifty-two plates, entitled 'Suite d'Estampes gravées par Madame la Marquise de Pompadour, d'après les pierres gravées de Guay,' and includes the portrait of Louis XV., and that of Madame de Pompadour as 'Minerve protectrice de la gravure en pierres précieuses.' To the collection was afterwards added 'Les petits Buveurs de lait,' 'Le petit Faiseur de boules de savon,' and 'La petite Mendicante,' after the designs of Boucher, three plates of ivories, and a frontispiece to an edition of Corneille's tragedy of 'Rodogune,' which was printed in 1759 in her apartments in the palace of Versailles. This last was designed by Boucher, and the plate was retouched by C. N. Cochin. The whole of the plates afterwards passed into the hands of Basan, and were published in 1782, after having been touched probably by Cochin. They are fully described in Leturcq's 'Notice sur Jacques Guay,' Paris, 1873.

PONCE-CAMUS, Marie Nicolas, was born in Paris in 1778. He was instructed by David, and painted historical subjects, among which were 'Napoleon at Ostend' in 1810; 'Napoleon and Prince Charles,' 1812, now at Versailles; 'Alexander and Apelles,' and others. He died in 1839.

PONCE, Nicolas, a French engraver, was born in Paris in 1746, and died there in 1831. He was a pupil of M. Pierre, the painter, and of Fessard and Delaunay, the engravers. His works are rather numerous, as he was enployed on several of those grand publications which do honour to the French nation: such as 'Le Musée Laurent,' 'Le Cabinet de Choiseul,' 'La Galerie du Palais Royal,' 'Les Campagnes d'Italie;' the folio edition of 'Racine,

by Didot; 'Les Illustres Français,' with fifty-six plates; 'Les Bains de Titus et de Livie,' in seventy-five plates; and 'La Guerre d'Amérique,' conjointly with Godefroy. He was the editor of the Bible with 300 engravings after Marillier; and dedicated to Louis XVIII. the beautiful edition in quarto of the 'Charter.' He also wrote and translated several works relative to the arts. Besides the plates for the above-mentioned works the following may be specially mentioned:

L' Enlèvement nocturne; *after Baudouin.* (His chef-d'œuvre.)
La Toilette; *after the same.*
Répertoire des Spectacles de la Cour; *after Moreau.*
Vignettes (44) to D'Ussieux's translation of Ariosto's 'Orlando Furioso,' 1775-83; *after Cochin.*
Vignettes to 'Adonis,' a poem by Fréron and Colbert d'Estouteville, 1775; *after Eisen.*
Vignettes to Billardon de Tauvigny's 'Parnasse des Dames,' 1773; *after Marillier.*
Vignettes (4) to Rousseau's 'Pygmalion,' 1775; *after the same.*

PONCE, Roque, a Spanish landscape painter, was a scholar of Juan de la Corte, at Madrid. He flourished about the year 1690, and painted landscapes, which he embellished with suitable incidents. In some of his pictures the figures are by Antonio Castrejon, but those are most esteemed in which the latter had no hand.

PONCHINO, Giovanni Battista, called Il Bozzato di Castelfranco, was born at Castelfranco in 1500. He has also been called Bazzacco and Brazzacco. He was a disciple of Titian, and, according to Lanzi, was a reputable painter of history. His picture of 'Limbo,' in the church of San Liberale, at Castelfranco, is an excellent work of art. He also painted several altar-pieces for the churches of Venice and Vicenza. He died in 1570. According to Zani, he was a prelate with the title of Monsignore.

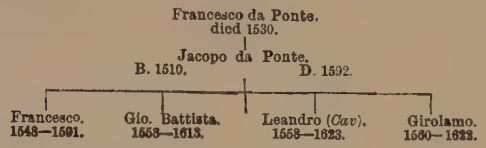
POND, Arthur, an English painter and engraver, was born about 1705. He was educated in London, and afterwards travelled to Rome in company with the sculptor Roubilliac. He painted portraits in oil and drew them in crayons, and also etched and engraved in the chalk and crayon manner. By a combination of etching and aquatint he produced plates in imitation of Salvator Rosa, the Poussins, and others, and after these brought out his 'Imitations of the Italian Masters' (1734-5), and, in conjunction with George Knapton, the collection of 'Heads of Illustrious Persons,' engraved by Houbraken and Vertue. They also engraved a set of ninety plates from the drawings of the great masters, in imitation of the originals, and a set of twenty-five caricatures, after Cavaliere Ghezzi, and other masters. He painted numerous portraits, including those of the Duke of Cumberland, Alexander Pope, and Peg Woffington (now in the National Portrait Gallery); and he engraved after Raphael, Parmigiano, and others. He was elected a Fellow of the Royal Society and the Society of Antiquaries in 1752, and died in 1758. He etched several portraits, in a style resembling that of Rembrandt, among them the following:

His own Portrait.
Lord Bolingbroke.
Alexander Pope.
Dr. Mead.
Thomas Sadler, antiquary.

PONSE, Joris, a painter of birds, fruit, and flowers, was born at Dordrecht in 1723. He was a scholar of A. Schouman. He passed through many vicissitudes, being at one time reduced to gain a livelihood by house-painting. In middle life he was established at Amsterdam, where he had some pupils. His pictures are very scarce. He died at Dordrecht in 1783.

PONT, Du. See Du Pont.

PONTE, Da. The genealogy of the north Italian family of Da Ponte, commonly called the Bassani, is as follows:



PONTE, Francesco da, the elder, was born at Vicenza about 1475. After receiving his technical education at Venice he established himself at Bassano, a small town on the Brenta. If not an actual pupil of Bellini he was at all events a follower of his style. Among his best works we may name a 'St. Bartholomew,' in the cathedral of Bassano, an altar-piece, in the church of San Giovanni, and a 'Descent of the Holy Ghost,' in the village church of Oliero. Francesco died at Bassano in 1530.

PONTE, Francesco da, the younger, the son of Jacopo da Ponte, was born 26th January, 1549, at Bassano, and was educated in his father's studio. He afterwards migrated to Venice, where he was employed to paint a series of historical pictures in the Doge's Palace. He also worked much for the Venetian churches, and his pictures, though less vigorous and rich in colour than those of his father, are among the treasures of the Venetian School. He was subject to hypochondriacal attacks, in one of which he committed suicide by throwing himself from a window. This was on the 4th July, 1492. Many of the pictures by Francesco which occur in European galleries are assigned to his father, Jacopo. Among those ascribed to himself we may name the following in the Vienna Gallery:

St. Francis.
St. Clara.
Boy with a Flute (signed Franc Bass, fec).

PONTE, Giovanni Battista da, the second son of Jacopo da Ponte, was born at Bassano in 1553. He was the least distinguished of the family, and was chiefly known as a copyist of his father's works. Many of his productions now figure, no doubt, under Jacopo's name. He died in 1613.

PONTE, Girolamo da, the youngest of Jacopo's sons, was born at Bassano in 1560. He also copied his father's pictures, and like his brother Giambattista, must take his share in the blame or credit which attaches to their wide diffusion. He also painted original works of his own, however, and one of these, an 'Apparition of the Virgin to St. Barbara,' is in existence at Bassano. Girolamo died in 1622.

PONTE, Jacopo da, 'Il Bassano' *par excellence*, was born in 1510, in the city from which he takes his sobriquet. His training in art took place first under his father Francesco, at Bassano, afterwards at Venice in the studio of Bonifazio Veneziano. His mature style, however, was mainly formed on the example of Titian. His earlier subjects were of an ambitious class, such as 'Samson slaying the Philistines,' the remains of which are still to be seen on the outside of the Casa Michieli at Venice. But this energy was not of long duration, and he turned his attention mainly to portraits, and to

those Biblical scenes which lend themselves to a genre treatment. Among his sitters were Sebastiano Venerio, Doge of Venice, Tasso, Ariosto, and other distinguished men. Jacopo had already acquired a position at Venice when the death of his father compelled him to return to Bassano, where he chiefly resided for the rest of his life. The family home was picturesquely placed on the river-bank, and Jacopo was quickly led to devoting most of his time to subjects which allowed him to treat the scenes before his eyes, and the living things by which they were peopled. The 'Entry of the animals into the ark,' the 'History of Jacob,' the 'Adoration of the Shepherds,' the 'Expulsion of the Dealers from the Temple,' were painted by him again and again. Jacopo's knowledge of the nude and power of design were small, but his brush was extraordinarily facile. With the help of his sons, he produced an inexhaustible stream of pictures, which, it is said, were put up to auction at the neighbouring fairs when no buyer had been secured beforehand. At one time he was invited to the court of the Emperor Rodolph II., but he refused to leave his beloved Bassano, where he died in 1592. One of his best pictures is the 'Good Samaritan,' in the National Gallery. We may also name:

Bassano.	*S. Giuseppe.*	The Nativity.
"	*S. Maria d. Grazie.*	Baptism of Lucilla.
Dublin.	*Nat. Gallery.*	Departure of Abraham (*deposited by the Nat. Gallery of London*).
"	"	A Holy Family, with donors.
"	"	Visit of the Queen of Sheba to Solomon.
Florence.	*Uffizi.*	His own Portrait.
"	"	The Ponte Family as musicians.
London.	*Nat. Gallery.*	Portrait of a Gentleman.
"	"	Christ clearing the Temple.
Milan.	*Ambrosiana.*	Adoration of the Shepherds.
"	"	A 'Riposo.'
Naples.	*Museum.*	Raising of Lazarus.
"	"	Holy Family.
Paris.	*Louvre.*	The Animals entering the Ark.
"	"	Moses striking the Rock.
"	"	Marriage of Cana.
"	"	The Road to Calvary.
"	"	A 'Deposition.'
"	"	Vintage.
"	"	Portrait of Giovanni da Bologna.
Venice.	*Academy.*	Virgin with SS. Joseph and John.
Vicenza.	*Museum.*	A Deputation to the Virgin.

PONTE, LEANDRO DA, the third son of Jacopo, was born at Bassano in 1558. He was a pupil of his father. His fame was won chiefly by his portraits. He put the finishing touches to his brother Francesco's pictures in the Ducal Palace at Venice, and has left a vast number of canvasses, many of which are ascribed to his father. Leandro was created a Knight of the Order of St. Mark, by the Doge Grimani. In the latter part of his life he lived in great state at Venice, where he died in 1623. Among his acknowledged works we may name:

Dresden.	*Gallery.*	Christ healing the Blind.
"	"	The Entry of the Animals into the Ark.
"	"	Christ bearing the Cross (signed LEANDER A PONTE BASSO EQVES, F.)
"	"	Portraits of the Doge Cicogna and his wife (*both signed*).
"	"	Male portrait, said to be that of the artist himself.
Dresden.	*Gallery.*	Shepherds and Sheep.
Dublin.	*Nat. Gallery.*	The Building of the Tower of Babel.
"	"	Adoration of the Shepherds (*deposited by the London Nat. Gallery*).
Madrid.	*Museum.*	Eight pictures.
Munich.	*Gallery.*	A 'Deposition.'
"	"	A Holy Conversation.
Vienna.	*Gallery.*	The Adoration of the Magi.
"	"	Portrait of the Doge, Ant. Priuli.
"	"	Portrait of Cardinal Dom. Tuscu.
"	"	A Portrait Group.
"	"	Two Male Portraits. W.A.

PONTE, GIOVANNI DA SANTO STEFANO DA, a painter, was born at Florence in 1306. He was a pupil of Buffalmacco, and painted portraits and historical subjects. He worked at Florence and Assisi. He died in 1365.

PONTE, OCTAVIO DEL, a marine and dead game painter of Utrecht. He was governor of the Hospital of St. Job at Utrecht from 1639 to 1645. In 1638 he was master of the guild of St. Luke. He died in 1645.

PONTE, PEDRO DE. See APONTE.

PONTEAU, MICHEL, called IL PONTIANO, was born at Liege about 1588. He was first instructed by Bertin Hoyoux, but at an early age he went to Italy, where he resided till his death in 1650. He painted portraits and historical subjects. He painted a series of portraits of the Roman Emperors on the windows of his house at Liège.

PONTIUS. See DU PONT.

PONTONS, PABLO, a Spanish painter, was born at Valencia in 1606. He was a scholar of Pedro Orrente, and followed the style of his instructor, who had been a scholar of Bassano. His colouring bears the character of the Venetian school. There are several of his works in the churches and convents of his native city, of which the most important is a series of subjects from the life of San Pedro Nolasco, in the church and cloisters of the convent of La Merced. He also painted some altar-pieces for the monastery of La Cartuja del Puche; and in the church of Santa Maria de Morella, two pictures, representing the Nativity, and the Adoration of the Magi. He was also a reputable painter of portraits. He died in 1670.

PONTORMO, JACOPO DA. See CARRUCCI.

PONZ, ANTONIO, a Spanish painter, born at Bexix in 1725. He was a pupil of Richart at Valencia, and then went in 1746 to Madrid, where he studied for five years. He then went to Rome for a short time, but soon returned to his own country, where he was soon engaged in painting at the Escurial. In 1771 he made a journey through Spain. In 1776 he was appointed secretary of the Academy of San Fernando. He was a member of nearly every academy in the Peninsula. He made some excellent copies after Raphael, Guido, and Paolo Veronese. He also wrote 'Comentarios de la Pintura,' and several other works. He died in 1792.

PONZ, MOSEN JAYME, was born at Valls, near Tarragona, and studied in the school of the Junosas at Barcelona. In 1722 he painted a number of pictures for the Carthusians of Scala Dei. In 1723 he painted some frescoes on the dome of the Hermitage of Nuestra Señora de Misericordia, without the walls of Reus. The parish church of Valls had some frescoes by Ponz, and that of Altafulla one of 'St. Michael,' after Raphael.

PONZONE, MATTEO, was born in Dalmatia and

lived between 1630 and 1700. He was a scholar of Santo Peranda, and, after acting for a time as his master's assistant, became a painter of history on his own account. Several of his works are in the churches and public buildings of Venice, particularly in Santa Maria Maggiore, and in the church of the Padri Croceferi. A 'Holy Family' by him, in the Houghton Gallery, was engraved by Valentine Green.

POOL, JURIAEN, was born at Amsterdam in 1666. He distinguished himself as a portrait painter, and passed the early part of his life at the court of the Elector Palatine, by whom his works were much esteemed. After the death of his patron he returned to Holland, where he abandoned painting, and applied himself to mercantile pursuits. He was the husband of Rachel Ruysch, the celebrated painter of flowers and fruit. He died in 1745. His works are rare. There is a portrait group of C. Bockelman, president of the Surgeons' guild of Amsterdam, and his colleague, J. Six, in the Rijks Museum of that city.

POOL, MATTY, a Dutch engraver, was born at Amsterdam about the year 1670. He was instructed in the art in Paris, and on his return to Holland engraved several plates after various masters, in a style resembling that of Bernard Picart. The date of his death is not recorded, but he engraved in 1727, as appears by a work published in that year. Among others the following prints are by him:

Portrait of Barend Graat, painter.
The Infancy of Jupiter; *after B. Graat.*
Cupid taken in a Net by Time; *after Guercino.*
A Bacchanalian subject; *after N. Poussin.*
A set of twelve subjects; *from designs by Rembrandt.*
A set of 103 plates, entitled 'The Cabinet of the Art of Sculpture,' by Frans van Bossuit; *from drawings by B. Graat.*
Three burlesque representations of the Ceremonies adopted by the Flemish painters at Rome; *from the same.*

POOL, RACHEL. See RUIJSCH.

POOLE, PAUL FALCONER, an English historical painter, born at Bristol in 1810. He was almost entirely self-taught in art, but came to London early, and first appeared at the Royal Academy in 1830 with a picture of 'The Well, Naples.' He attracted notice in 1843 by his picture of 'Solomon Eagle,' and in 1846 was elected an Associate of the Academy, of which he did not, however, become a full member till 1861. At the Westminster Hall competition of 1847 he won a prize of £300, and he was awarded a medal at the Paris Universal Exhibition of 1855. His success was chiefly due to the poetry of his conceptions, but he was a fine colourist, and in his best works contrived, with much skill, to conceal the weakness of his drawing. He led a very retired life, and died at Hampstead in 1879. Amongst his chief works are:

The Farewell. 1837.
The Emigrant's Departure. 1838.
The Surrender of Syon House. 1846.
Job receiving the news of his disasters. 1847.
The Goths in Italy. 1851.
The Leaguer of Valencia.
The May Queen. 1852.
The Songs of the Troubadours. 1854.
Philomena's Song. 1855.
Escape of Glaucus and Ione. 1860.
A Border Raid. 1868.
Remorse. (*Royal Academy, London.*)
Two Children at a Stile. (*Bridgewater Gallery, London.*)
The Lion in the Path. 1873.
Ezekiel's Vision. 1875. (*National Gallery, London.*)
The Death of Cordelia. (*South Kensington.*)

POORT. See VAN DER POORT.

POORTEN. See VAN DER POORTEN.

POORTER, WILLEM DE. See DE POORTER.

POOST, FRANS. See POST.

POPE, ALEXANDER, younger brother of Somerville Stevens Pope, was well known for his performances in the characters of Othello, Henry VIII., &c. He was born at Cork, and was a student of the Dublin Art School under West. In 1783 he came to London, and made his first appearance in Covent Garden Theatre. He exhibited at the Academy from 1790 to 1821. He died in London in 1835. He painted a portrait of Michael Bryan, the first compiler of this Dictionary, which was engraved as a frontispiece for the original quarto edition.

POPE, ALEXANDER, the English poet, born in London in 1688, died at Twickenham in 1744, deserves mention as an amateur painter. He studied under Jervas for eighteen months, and frequently worked very assiduously at art, making many copies of portraits. Lord Mansfield has a specimen of his work as a copyist.

POPE, CLARA MARIA, an English painter of portraits, miniatures, and flowers, born about the middle of the 18th century. She was the daughter of Jared Leigh, an amateur artist, and married first Francis Wheatley, and subsequently Alexander Pope, the miniature painter. Her works frequently appeared at the Academy from 1796, and her flower pictures were in good repute. She painted the portrait of Mme. Catalani. She died in 1838.

POPE, SOMERVILLE STEVENS, an amateur miniature painter, was born in Ireland in the first half of the 18th century. His chief instructors were his father and Thomas Roberts. He is chiefly known as a copyist of Vernet. He became High Sheriff of Dublin, and afterwards worked at art as an amateur.

POPELIN-DUCARRE, CLAUDE MARCEL, French painter, born in Paris in 1825; became a pupil of Picot and of Ary Scheffer; painted 'Dante et Giotto' (1852), 'Jules César' (1864), 'Renaissance des Lettres' (1867), and others; was an authority on enamel painting, and wrote poems. Died in Paris, May 17, 1892.

POPELS, JEAN, was born at Tournay about the year 1630. He engraved some plates from the copies in the gallery of the Archduke Leopold at Brussels, for the collection of prints called 'The Cabinet of Teniers'; among them the following:

Hagar and Ishmael; *after Titian.*
St. George and St. Stephen; *after Giovanni Bellini.*
St. John the Baptist and St. Roch; *after Palma Vecchio.*
The Virgin and Infant Christ, with St. John and St. Catharine; *after Palma Giovine.*
A Dead Christ, supported by Joseph of Arimathea; *after Schiavone.*
The Triumph of Bacchus; *after Rubens.*

At Göttingen there is a picture by this artist of 'The Deliverance of Andromeda.'

POPMA, ALARDO DE, was a Spanish engraver, who worked at Madrid in the early years of the 17th century. He executed a fine title-page for the 'Historia de las Ordenes Militares de Santiago, Calatrava y Alcantara' (Madrid, 1629); also one for Navarrete's 'Conservacion de las Monarquias y Discursos politicos' (Madrid, 1626).

POPOLI, GIACINTO DE', an Italian painter, born at Orta. He was a pupil of Massimo Stanzioni, and painted mostly in churches. He died in 1682.

POPP, Heinrich, a German painter, born at Nuremberg in 1637. He was a pupil of Reisler, and painted portraits and historical subjects. He died in 1682.

POPPI, Il. See Morandini, Francesco.

PORBUS. See Pourbus.

PORCELIUS. See Porzel.

PORCELLI, Antonio, an Italian painter of the present century, born in 1800. He painted both landscape and figures. Among his best pictures may be named the 'Fontana dell' Acqua Autosa,' the 'Pine Forests of Ravenna,' and the 'Cobbler's Monday.' The last is in the Collection of the Czar. Porcelli died in 1870.

PORCELLIS (or Porcelles). See Parcelles.

PORCELLO, Giovanni, a little-known painter of Messina. He studied under Solimena.

PORCHER, Charles Albert, French painter; born March 8, 1834, at Orleans; for twenty-five years a regular exhibitor at the Salon; his subjects were chosen mainly from scenery in the districts of Oise, Marne, Isère, Morvan and Alpes Maritimes. He also painted various scenes of Venice and of Holland. At the Universal Exhibition of 1889 he obtained a medal. He died in Paris, March 1895.

PORCIA, Francesco di, a painter of Friuli, who flourished about 1606. His surname is believed to have been Apollodoro. He worked chiefly at portraits.

PORDENONE. See Licinio.

PORETTANO, Pier-Maria, an obscure Bolognese, who lived and painted about 1600. He was a pupil of Lod. Carracci.

PORIDEO, Gregorio, a forgotten pupil of Titian, whose name was signed, says Lanzi, on a little oblong picture formerly in the Casa Pisani, at Venice.

PORLETTI, Carlo. See Portelli.

PORPORA, Paolo, a Neapolitan painter, was a pupil of Falcone, and a member of the Academy of St. Luke in the year 1656. He excelled chiefly in battle scenes, animals, and in such still-life as shells, dead fish, flowers and fruit. He died about 1680.

PORPORATI, Carlo Antonio, an engraver and painter, was born at Volvera, near Turin, in 1741. He went to Paris when he was young, and became a pupil of Chevillet and of Beauvarlet. In 1773 he was made a member of the Academy at Paris, and engraved for his reception plate 'Susannah at the Bath,' after Santerre. In the same year he was admitted to membership of the Turin Academy, and in 1797 appointed conservator of the gallery there. In 1793, commissioned by the king, he founded at Naples a school of engraving, and spent in that city the four years previous to his last-mentioned appointment. He died at Turin in 1816. He painted some good portraits, but engraving was his forte. The following prints are by him, some of which are executed in a finished and beautiful style:

Susannah at the Bath; *after Santerre.* (His chef-d'œuvre.)
Abraham sending away Hagar; *after Philip van Dyk.*
Tancred and Clorinda; *after Carle van Loo.*
Le Coucher; *after the same.*
Erminia asking shelter of a Shepherd; *after the same.*
Cupid in Meditation; *after Angelica Kaufmann.*
The Death of Abel; *after A. van der Werff.*
Venus caressing Cupid; *after Pompeo Batoni.*
Jupiter and Leda; *after Correggio.*
The Madonna with the Rabbit; *after the same.*
Leda and the Swan; *after the same*
Leda bathing; *after the same.*
La Zingarella; *after the same.*
The young Girl with a Dog; *after Greuze.*
Portrait of Charles Emmanuel III.
Portrait of Queen Marie Antoinette.
Portrait of the Empress Marie Louise.

The following plates were engraved by him in mezzotint:

Paris and Œnone; *after Van der Werff.*
The Compassionate Priestess; *after Gibelin.*

PORRI, Daniello, (or Daniele,) called also De Por, De Porr, De Porro, and Da Parma, a portrait and historical painter, was born at Parma in the early years of the 16th century. His family was Milanese by origin. He worked under both Correggio and Parmigiano, and afterwards in collaboration with Taddeo Zucchero in the church of Santa Maria d'Alvito. Of their combined work nothing remains but a single 'Holy Conversation,' in which the Madonna is seated with the child between St. Francis and St. Nicholas of Bari. Porri died at home in 1566.

PORRO, Girolamo, an Italian engraver on wood and on copper, was born at Padua about the year 1520, but worked during the greater part of his life at Venice. He engraved in a tasteful and delicate style the vignettes, amounting to nearly one hundred, for a book entitled 'Imprese illustri di diversi,' published by Camillo Camilli in 1535. He also executed the plates for the 'Orlando Furioso' of Ariosto, published at Venice in 1548; for the 'Funerali antichi di diversi Popoli et Nationi,' by Tommaso Porcacchi, published in 1574; and the portraits for the 'Sommario delle Vite de' Duchi di Milano,' by Scipione Barbuo, 1574. The maps in Ruscelli's translation of the 'Geographia' of Ptolemy, 1574, and the views in Porcacchi's 'Isole più famose del Mondo,' 1575, are likewise by him. After this there is no account of Porro; but Zani says he was working in 1604.

PORRO, Maso, a native of Cortona, and painter on glass, who was active shortly before 1568.

PORTA, Andrea, a Milanese painter, born in 1656. Orlandi mentions him as still alive in 1718.

PORTA, B. della. See Bartolommeo di Pagholo.

PORTA, Ferdinando, a painter of Milan, born 1689, died about 1767. He was an industrious imitator of Correggio.

PORTA, Giuseppe, called Salviati, was born at Castel Nuovo, in the Grafagnana, in 1520 or 1518. He was sent to Rome when he was young, and placed in the school of Francesco Salviati (Rossi), whose character of design he followed, and acquired the name of 'the younger Salviati,' by which he is more generally known than his own. When his instructor was invited to Venice he was accompanied by his pupil, whose works were sufficiently admired in that capital to induce him to establish himself there. He was employed by the senate, in conjunction with some of the most distinguished artists of his time, in ornamenting the palace and library of St. Mark, where he painted 'The Sibyls, the Prophets, and the Cardinal Virtues'; and for the chapel, the 'Dead Christ with the Marys.' From 1541 to 1552 he worked at Padua, painting in particular a series of 'Scenes from the Life of John the Baptist,' in the Selvatico Palace. His reputation reached Rome, whither in 1563 he was invited by Pius IV. Here he was employed in the Sala Regia, and painted the 'Emperor Frederick I. doing homage to Alexander

[*Collection of M. Doucet*

LE CONCERT DE FAMILLE

III.' Having finished these and other works for that pontiff, for which he was munificently rewarded, he returned in 1565 to Venice, where he painted several pictures for the churches and public edifices, particularly a 'Purification,' for the Church of the Padri Servi; and the 'Annunciation,' in the chapel of the Incurabili. In the Church Degli Angeli, at Murano, is one of his best works, a 'Descent from the Cross, with the Virgin, Mary Magdalene, and St. John.' The date of his death is uncertain, but it probably occurred between 1570 and 1585.

Papillon mentions Porta as an excellent engraver on wood. That writer asserts that he had seen, in the possession of M. Villayer, at Paris, about a dozen woodcuts by him, representing 'Prophets and Sibyls,' and a print of 'Cupid and Psyche.' He himself possessed a print of the 'Crucifixion, with the Virgin, Mary Magdalene, and St. John,' signed *Giuseppe Salviati;* and another representing the 'Academy of Arts and Sciences,' signed *Joseph Porta Grafagninus.* Others are the title-page to the 'Sorti' of Marcolini (1540) and a 'Lucretia.' Zani, however, is of opinion, in spite of the above inscription, that though designed by Porta, they are executed by an anonymous hand.

PORTA, Orazio, a native of Monte S. Savino, who was painting in 1568.

PORTAELS, Jean François, Belgian painter; born May 1, 1818, at Vilvorde in Brabant; a pupil in Paris of Navez and of Delaroche; won the Prix de Rome in 1843; completed his artistic education by travel in Spain, Italy, Hungary, and the East; subsequently appointed Director of the Ghent Academy; ten years later went to Brussels in a like capacity. The Brussels Musée Moderne possesses his 'Fille de Sion' and his 'Loge au Théâtre de Pesth.' Other works by him are: 'Le Suicide de Judas,' 'Le Conteur Egyptien,' a portrait of Rose Caron, the singer, and one of Paul Deroulède. He gained a second-class medal in 1852, and the Order of St. Leopold in 1851. He died at Brussels, February 8, 1895.

PORTAIL, Jacques André, a French fruit and flower painter. In 1742 he was appointed custodian of the king's pictures, and in 1746 he was admitted to the Academy. He died in 1759.

PORTANA. See Lopez y Portana.

PORTE, H. H. R. de la. See Rolland de la Porte.

PORTELLI, Carlo, (or Portegli,) an Italian painter, and native of Loro, in the Valdarno. He was a pupil of Ridolfo del Ghirlandajo. Vasari speaks of him as an artist of ability. He painted several pictures for the churches of Florence, especially for Santa Maria Maggiore. On October 15, 1574, one Carlo di Galeotto Partelli da Loro was buried in San Pancrazio.

PORTENGEN, Pierre, a painter of Utrecht, and scholar of Paul Moreelse, flourished about 1638. He painted landscapes in the manner of Jan Both, but in handling is very inferior to that master.

PORTER, Sir Robert Ker, was born at Durham in 1777, and passed his boyhood in Edinburgh, whither his mother had moved on the death of her husband, an officer in the army. Here he made the acquaintance of the famous Flora Macdonald. In consequence of his admiration for a battle-piece in that lady's possession, representing some action in the affair of '45, which she explained to him in animated language, he determined on becoming himself a painter of battles. This occurred when he was only nine or ten years old. From this time he was continually sketching similar subjects, which induced his mother in 1790 to take him to West, the President of the Royal Academy, who, struck with the spirit of his sketches, immediately procured him admission as a student. His progress was rapid, and in 1793 he was commissioned to paint an altar-piece for Shoreditch Church. In the following year he painted a picture of 'Christ allaying the Storm,' which he presented to the Roman Catholic chapel at Portsea; and in 1798 'St. John preaching,' for St. John's College at Cambridge. These pictures showed wonderful precocity; but in 1800 he astonished the public by the exhibition of 'The Storming of Seringapatam,' a picture 120 feet in length, representing with much animation the details of an exploit never surpassed in its way. It is said that he was only ten weeks employed on the work. Unfortunately this picture was destroyed by fire, but the sketches exist, and the engravings by Vendramini preserve some evidence of its merits. He painted several other fights, among which are the 'Battle of Agincourt,' for the city of London; the 'Battle of Alexandria,' and the 'Death of Sir Ralph Abercrombie.' In 1804 he went to Russia, and was appointed historical painter to the emperor. He then travelled in Finland and Sweden, where the king knighted him. In 1808 he accompanied Sir John Moore to the Peninsula, and attended that hero to his end at the Battle of Corunna. After this he paid a second visit to Russia, where he married the Princess Mary, the daughter of Prince Theodore de Schertkoff. After his return to England he published, in 1813, an 'Account of the Russian Campaign,' and was re-knighted, by the Prince Regent, in the same year. In the course of 1817-20 he travelled in the East, where he made numerous sketches, which are now in the British Museum. He afterwards published an account of his travels in Georgia, Persia, America, Ancient Babylon, and other places, with numerous engravings of portraits, costumes, and antiquities. In this work are excellent designs, in outline, from the fine characteristic sculptures of Nakshi Roustan, Nakshi Rajab, Shiraz, and Persepolis. The book is extremely valuable, as in many cases it corrects the statements of preceding travellers. Being in 1826 appointed British consul at Venezuela, he resided at Caracas until 1841, and continued to employ his pencil. He painted while there three pictures of sacred subjects: 'Christ instituting the Eucharist,' 'Christ blessing a little Child,' and an 'Ecce Homo.' He also painted the portrait of Bolivar. In 1841 he paid his last visit to St. Petersburg, where the cold proved too intense for his constitution, after being inured to the warmth of Venezuela. He was preparing for his return to England when he was struck by a fit of apoplexy, and expired on the 2nd of May, 1842.

PORTIO, Aniello, was an engraver, who worked at Naples from 1690 to 1700. His name is affixed to a few portraits and other plates for books.

PORTMANN, Wilhelm, German painter, born at Düsseldorf in 1819; studied there with Schirmer, and travelled in Switzerland and Italy. Established himself at Düsseldorf as a successful genre painter, and here he died, December 18, 1893.

PORTO, Giovanni Battista del. See Del Porto.

PORTUCAL, —, according to Strutt, was the

engraver of a small upright plate, representing a female figure weeping, and pouring water from a cup.

PORZEL, ELIAS, (or PORCELIUS,) a German engraver on wood, was born at Isny, in Swabia, in 1662. He was a pupil of Jakob Enderlein, and about 1682 was working in Switzerland, after which he travelled in Italy, and finally settled at Nuremberg, where he died in 1722. He executed several plates for Enderlein's 'Picture Bible,' after designs by Sandrart.

POSADAS, MIGUEL, a Spanish painter, was born in Aragon in 1711. He was a Dominican monk living at Valencia, and painted historical pictures. He died in 1753.

POSCH, LAURENZ, a Swedish portrait painter, was born in 1733, and died in 1786. At Stockholm there is a portrait by him of Gustavus IV. as a child, in uniform.

POSE, EDUARD WILHELM, was born at Düsseldorf in 1812. He entered the Academy at Düsseldorf, where after studying for some time he went with And. Achenbach to Munich, and in 1836 to Frankfort, whence he visited Italy. He painted landscapes and figure pictures of a serious cast. His care for details was great. He died in 1878. Among his works we may name:

Castle Eltz. (*Städel M. Frankfort.*)
Castle in Tyrol. (*King of the Belgians.*)
The Königssee. (*Grand Duke of Hesse.*)
The Falls at Tivoli. (*H. Hauck, Frankfort.*)
The Theatre at Taormina. (*Prague Gallery.*)
The Temples of Pæstum. (*Heydt collection, Elberfeld.*)
The Homburg Forest.

POSSENTI, BENEDETTO, was, according to Malvasia, a native of Bologna, and was brought up in the school of the Carracci. He excelled in painting landscapes, seaports, embarkations, fairs, festivals, and battle-pieces.

POSSENTI, GIOVANNI PIETRO, the son and scholar of Benedetto Possenti, was born at Bologna in 1618. He painted battles and attacks of cavalry, in which he not only surpassed his father, but was regarded as one of the ablest painters of his time in that genre. His talents were not confined to such subjects, and he acquired some reputation by altar-pieces for the churches at Bologna and Padua. One of his best productions is a picture in the church of San Lorenzo, in the latter city, representing the martyrdom of that saint. Possenti died in 1659.

POST, FRANS, (or POOST,) was born at Haarlem about the year 1612. He was the son of JAN POST, a glass-stainer of some celebrity, who died while he was still young. It is not known how Frans was taught, but before he was twenty years of age he discovered sufficient ability to recommend him to the protection of Count Maurice of Nassau-Siegen, who took him into his service, and he accompanied that prince in the voyage he undertook to the West Indies and South America. During a residence of two years, he made numerous drawings of the most interesting views in these countries, from which, on his return to Holland, he painted several large pictures for the palace of Ryksdorp, near Wassenaer. He died at Haarlem, and was buried there on the 16th February, 1680. Among his works we may name:

Portrait of Count Maurice of Nassau-Siegen. (*Amsterdam Museum.*)
View in Brazil. (*The same.*)
View of a Native Village in Brazil. (*Hampton Court.*)

There are also several etchings by him, among which are the following:

A set of Views in Brazil; *from designs made by himself.*
A View of the Gulf of All Saints; *Fr. Poost fec.* 1645.
A View of Cape St. Augustine; *the same inscription.*
A View of the Isle of Thamaraca; *the same.*

POST, KARL BORROMÄUS, an engraver, was born at Prague in 1834. He studied at the Academy at Prague in 1852 under Haushofer, and at Vienna in 1853 under Stöber. He engraved after Marko, Achenbach, and Pausinger landscapes and animal pieces. He was custodian of the Emperor's private library at Vienna, where he died in 1877.

POSTL, KARL, a painter and etcher, who was a teacher of landscape painting at the Prague Academy, and painted panoramas, &c., was born in 1768, and died after 1815.

POSTMA, GERRIT, Frisian painter, born at Nes (Friesland) in 1825; became a pupil at the Amsterdam Academy, and subsequently travelled in Italy and Spain. Painter of genre, as, for instance, his 'Impfstube in Holland' (1893). He died in 1894 at Haarlem.

POT, HENDRIK GERRITSZ, was born at Haarlem in 1600. It is not known under whom he studied, but it is supposed that he received some instruction from Frans Hals. He died in 1656. Houbraken praises a picture by this master, representing 'Judith with the Head of Holofernes'; and mentions in very favourable terms a large picture of a 'Triumphal Car of one of the Princes of Orange,' which is now in the Gallery at Haarlem as the 'Apotheosis of William the Silent.' The frame is the work of a well-known sculptor, Dom. Janss. Pot was also a distinguished portrait painter, of which he has given proof in a large picture in the Hall of the Archers at Haarlem, in which he has represented the principal officers of that society. At Hampton Court there is a curious picture by him called 'A Startling Introduction.' It seems to represent Charles I. making his court to a lady into whose room he has made his way by the chimney. Various explanations have been offered of it, but none quite satisfactory. In the Louvre there is a portrait of Charles I. by Pot. It is signed and dated *HP. FESIT.*, 1632, but was nevertheless ascribed formerly to a mythical N. Conning.

POTÉMONT, ADOLPHE THÉODORE, French painter and engraver, born February 10, 1828, in Paris; became a pupil of Brissot, Cogniet, and Marville; painted landscapes in the Callot style, and completed some 300 etchings of Old Paris; a prolific illustrator and an authority on etching. Died in Paris in 1883.

POTENZANO, FRANCESCO, painter, poet, and *improvisatore*, called 'The Great,' was a native of Palermo. He travelled to Rome, Naples, Malta, and through a large part of Spain. He died in 1599.

POTERLET, a French painter, born at Epernay in 1802. He was a pupil of Hersent and a student of the Flemish School. He painted historical and still-life subjects, but devoted most of his time to making sketches from the most remarkable pictures in European collections. He died in Paris in 1835. The Louvre possesses a 'Dispute of Trissotin and Vadius,' from the 'Femmes Savantes,' by him.

POTHEUCK, JAN, was a member of a Protestant family, which left Verviers and settled at Leyden at the beginning of the 17th century. Born in 1626, he was admitted in 1652 into the Guild of St. Luke at Leyden, of which he became the head.

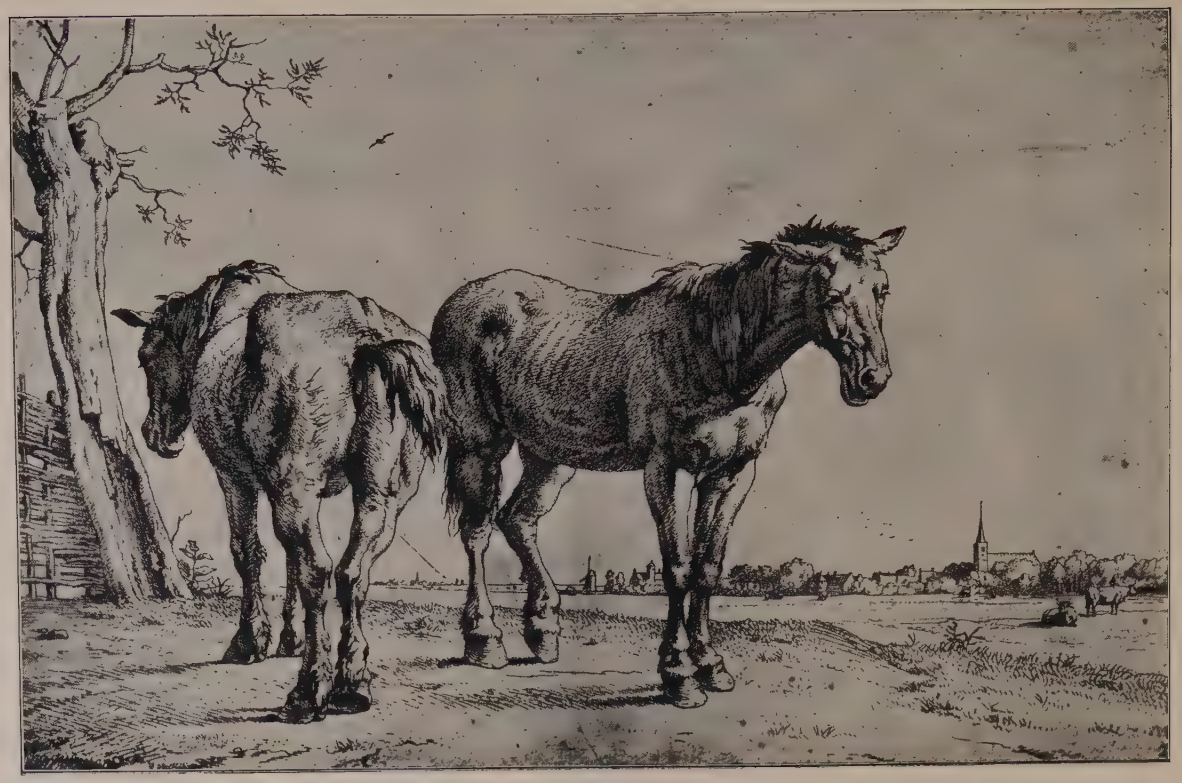
H. POT

Spooner photo] [*Hampton Court Palace*

A STARTLING INTRODUCTION

[*The Hague Gallery*

THE YOUNG BULL



[*From the etching*

THE TWO PLOUGH HORSES, 1652

He died in 1669. His portraits of the 'Four Regents of the Pesthuis,' in the Leyden Museum, is perhaps his best work. (*See* Obreen's 'Archief voor Nederlandsche Kunstgeschiedenis.')

POTHOVEN, HENDRIK, was born at Amsterdam in 1725, and was a scholar of Philip van Dyk. He painted portraits and cabinet pictures in the manner of his master. He imitated satin, velvet, lace, and carpets very successfully, and the other accessories which he introduced in his small family pictures. It is said that as late as 1791 he painted the portrait of Professor David Ruhnkenius. He also engraved, in mezzotint, an 'Old Man reading a Book by the light of a Candle;' and, if Balkema is correct, many other plates. He died about 1795.

POTLEPEL. See JORDAENS, JAN.

POTMA, JACOB, was born at Workum, in Friesland, about the year 1610, and was a scholar of Wybrandt de Gheest. He painted history and portraits, but was most successful in the latter. The greater part of his life was passed at the different courts in Germany, where he was much employed as a portrait painter. He died at Vienna in 1684.

POTRELLE, JEAN LOUIS, a French engraver, was born in Paris in 1788, and was a scholar of David, Tardieu, and Desnoyers. He gave early proof of his talents, and in 1806 obtained the second grand prize for engraving. He exhibited for the last time at the Salon of 1824, and died probably about that date. He has produced several plates of subjects by the Italian masters, and also of portraits of distinguished persons. Among them are:

Portrait of Giulio Romano; *after himself.*
Portrait of Michelangelo.
Louis XVIII.; *after Gérard.*
Cupids; *after the same.*
Portraits of Raphael and N. Poussin.
Portrait of David; *after Navet.*
Prince Schwartzenberg; *after Gérard.*
Cupid and Pysche; *after David.*
Portrait of Dr. Dubois.
The Course of Love, in six plates; *after Gérard.*

POTT, JOHN, is said to have been a mezzotint engraver, who practised in London towards the end of the 18th century. There is a good plate of Lady Charles Spencer after Sir Joshua Reynolds, which bears his name, but as it is very similar to that by Finlayson, Mr. Chaloner Smith suggests that it may be a retouched plate, and that the engraver's name may be fictitious. This suspicion is strengthened by the fact that the name of Pond has been found substituted for that of Benjamin Green upon later impressions of that engraver's plate of Miss Baldwin after Kettle.

POTT, LASLETT JOHN, English painter, born in 1837 at Newark; began life as an architect, but subsequently studied art under Carey and A. Johnstone; painted historical subjects, such as 'Charles the First after his Trial,' 'Don Quixote,' &c. He died 1901.

POTTER, FRANK HUDDLESTONE, was born on April 25, 1845. His father, George W. K. Potter, a solicitor, was secondary of the city of London for fifty years. His uncle, Cipriano Potter, was a well-known musical composer, sometime President of the Royal Academy of Music. Frank Potter did not take up art as a profession for some years after leaving school, when he joined Heatherley's School of Art in Newman Street, and remained there till he gained admittance to the Royal Academy Schools. On leaving he went to Antwerp with the idea of continuing his studies, but finding that the system there did not accord with his ideas, he returned to London in a few months. From that time he worked in an independent manner. His first picture was exhibited at the Royal Academy in 1870. This 'Study of a Girl's Head' was well hung, but failed to attract attention. In the following year he exhibited a 'Girl's Head,' but not till 1882 is he again represented there. From 1871 to 1885 he exhibited fairly regularly at the Society of British Artists, and in 1877 became a member of that body. Frank Potter was an unwearying and most conscientious painter, but his work, though recognized by his fellow-artists, did not at any time meet with the appreciation it deserved. He was never robust, and for some time before his death on May 3, 1887, his health had been failing. A 'Quiet Corner' was on exhibition at the Grosvenor Gallery in 1887, and attracted much notice, but unfortunately the artist did not live to enjoy the appreciation which had so long been denied him. He died on the opening day of the Exhibition. In November of the same year a collection of thirty-four of his works was exhibited at the Royal Society of British Artists. J. B.

POTTER, PAULUS, was baptized at Enkhuizen on November 20, 1625. In 1631 Pieter Potter, his father, left Enkhuizen and settled at Amsterdam, where he bought the right of citizenship. He instructed his son, who in 1642 also studied at Haarlem under Jacob de Wet the elder. Perhaps also other painters of Amsterdam, like Moegaert, have influenced him. Potter was a *précoce* artist. To 1643 belongs his first signed picture, called 'The Herdsman.' It was to a constant study of nature that Potter chiefly owed his success, and he devoted himself especially to the study of animals. In 1646 Paul Potter went to Delft, where he was received as a member of the Corporation of St. Luke. There he seems to have studied to the utmost of his power, and in 1647 he produced 'The Young Bull.' In 1649 he removed to the Hague, as appears from the registers of that town. In 1650 he married Adriana Balckeneynde, the daughter of an architect in the Hague. To this period belong 'Orpheus' and the 'Shepherds and their Flocks.' In 1652 he left the Hague and returned to Amsterdam, where he was protected by the "Maecenas" burgomaster Tulp. This and the following year saw the production of many famous works, but his unremitting attention to his art exhausted a constitution naturally weak, and he died in 1654 (buried on January 17), in the twenty-ninth year of his age. As an artist Paul Potter by no means deserves the universal fame he has won. But as a sincere and patient student of nature few men can be placed before him. He painted for ten years, with an "einem erhörtem Fleiss." His best works are in the Hermitage at St. Petersburg, Amsterdam, the Hague, Cassel, and London. He seldom painted on a large scale, but his Bull, more famous than fine, is almost life-size, and in the Six Collection there is an equestrian portrait of Tulp on the same scale.

Among his principal pictures are the following:

Amsterdam.	*Museum.*	The Shepherd's Hut. 1645.
"	"	The Bear Hunt. 1649.
"	"	Shepherds and their Flocks. 1651.
"	"	Orpheus and his Lute. 1650.
"	"	Horses in a Field. 1649.
"	"	Cows in a Field. 1651.

Amsterdam.	*Six. Coll.*	Equestrian portrait of Tulp.
,,	,,	Dairy Maid washing her Milk Pails.
Berlin.	*Royal Museum.*	The Wood and Hunters at the Hague. 1652.
Brussels.	*Arenberg Coll.*	Cattle with Peasants, dated 1654 (the year of his death).
Cassel.	*Wilhelmshöhe Gallery.*	Landscape and Cows. 1644.
,,	,,	Landscape and Cattle. 1648.
,,	,,	Figures and Cattle.
Copenhagen.	*Gallery.*	Cows.
Dresden.	*Gallery.*	Forest and Hunters. 1652. (*An inferior repetition of the picture at Berlin.*)
,,	,,	Cattle at Pasture. 1652.
,,	,,	Cattle, Sheep, and a Horse. 1652.
Gotha.	*Gallery.*	Sheep in a Field.
Hague.	*Royal Museum.*	The Young Bull. 1647.
,,	,,	Meadows and Cattle (oxen and swine). 1652.
,,	*Steengracht Coll.*	A Small Example.
London.	*Buckingham Palace.*	A Country Scene, representing two Cows and a young Bull in a Pasture.
,,	,,	The Halt.
,,	,,	Cows in a Field.
,,	*Nat. Gallery.*	Landscape with Cattle. 1651.
,,	,,	The old Grey Hunter.
,,	*Westminster, Duke of.*	Cows and Sheep. *And several other pictures.*
Munich.	*Pinakothek.*	Landscape with Cattle.
Paris.	*Louvre.*	Animals in a Landscape (three oxen and three sheep). 1652.
,,	,,	The Field.
,,	,,	A Grey Horse.
,,	,,	Cattle under Trees.
Petersburg.	*Hermitage.*	Dog and Kennel. 1650.
,,	,,	Landscape. 1650.
,,	,,	Cows. 1651.
,,	,,	The Life of a Huntsman (*in fourteen compartments*).
,,	,,	Huntsmen Halting. 1650.
,,	,,	The Cow. 1649. With cows, horses, asses, sheep, hens, a cat and a dog, and human figures.
,,	,,	A Bull in a Meadow.
,,	,,	The Stable Boy.
Rome.	*Borghese Palace.*	Landscape and Cattle.
Turin.	*Pinacotéca.*	Cattle in a Landscape.
Vienna.	*Gallery.*	Landscape and Cattle. 1647.
,,	,,	Field and Cattle.

The works of this artist have been engraved by Bartolozzi, Le Bas, Danckerts, Visscher, Huygens, Couché, Zeelander, and others. We have some charming etchings by Potter, drawn with great spirit and correctness, and executed in a very masterly style; they are as follows:

A set of eight plates of Cows, Oxen, and other animals, with a Bull on the title; *Paulus Potter, f.*
A set of five plates of Horses; *the same inscription.*
A Mountainous Landscape, with cattle and a herdsman; *Paulus Potter, in et f.* 1649.
A Landscape, with a shepherd playing on a pipe, and a flock of sheep and goats.

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POTTER, PIETER, father of Paulus, was born at Enkhuizen in or before 1600, and was buried October 4, 1652, at Amsterdam. He lived at Leyden from 1628 till 1630. In 1631 he came to Amsterdam. In 1647 he was for a short time in Delft and the Hague. He painted landscapes, animals, history, genre, and still-life. Little is known of this artist. He painted a series of landscapes, with figures, which, if we may judge from the prints engraved from them by Pieter Nolpe, must have possessed considerable merit. They represent the 'Four Seasons' and the 'Four Elements,' the 'Prophet Elias speaking to the Woman of Sarepta,' and 'St. Paul the Hermit nourished in the Desert by an Eagle.' Among his better pictures we may also note:

Amsterdam.	*Museum.*	Straw-cutters.
Berlin.	*Museum.*	Still Life. (P. POTTER, 1636.)
Copenhagen.	*Gallery.*	Players at Tric-trac. (P. POTTER, 1629.)
London.	*Nat. Gallery.*	Stag Hunt. (P. POTTER, 165-.)

POTTEY, JAN, a Dutch portrait and historical painter, born at Haarlem in 1615. In 1641 he came to England, but seems to have returned to Haarlem in the following year. He was also an engraver, and one plate by him is known.

POTTGIESSER, JOHANN WILHELM, probably a son and pupil of DIETRICH POTTGIESSER, was working at Cologne in the second half of the 17th century, being in 1656 upon the Guild, and in 1683 a town councillor. There remain by him:

A young Woman handing an Orange to her Child. (*J. J. Merlo's, Cologne.*)
Alexander's Visit to Diogenes. (*Leuchtenberg Gallery.*)
Hagar; *after Post.* (*Wallraf Museum.*)
The Finding of the Cross. (*Formerly in the Dominican Church, Cologne.*)

POTUYL, HENRI, was a painter of the Dutch School, painting peasant interiors and genre pieces. His works are seldom found. One of his best is the 'Interieur de Grange' of 1639 in the Brussels Museum. About his life nothing is known.

POUGENS, MARIE CHARLES JOSEPH DE, a French painter, was born in Paris in 1755. He was chiefly devoted to literature and philology, and was a member of the Académie des Inscriptions et Belles Lettres. In 1784 he published 'Recréation de Philosophie et de Morale,' and, in 1821–5, 'Archéologie Française.' He died in 1833.

POULLEAU, —, a French engraver, was born in Paris in 1749. He engraved several plates of ruins and architecture, among which are the following:

Ruins of a Temple; *after De Machy.*
A View of the Interior of the Church of the Magdalene, at Ville l'Evêque; *after Contau d'Ivry.*

POUNCY, B. T., an English engraver, flourished in the latter part of the 18th century. He was the brother-in law of Wollett, by whom he was taught. Antiquarian work first engaged his attention, but he subsequently devoted himself to landscape, in which he produced some excellent plates. He exhibited at the Royal Academy from 1782 to 1789, and died at Lambeth in 1799.

POURBUS, FRANCIS, son of Peter, born at Bruges in or before 1545, was taught by his father until 1562, when he went to Antwerp and became the pupil of Francis De Vriendt, alias Floris. He was admitted as free master into the Guild of St. Luke in 1569, and on September 14 in the same year into the Bruges Guild. He married first, in 1567, Susan, daughter of the architect Cornelius Floris De Vriendt, who died in 1578, leaving two children, Francis and Susan, who had for guardians

[*Brussels Gallery*

PORTRAIT OF J. VAN DER GHEENSTE, 1583

P. POURBUS, THE YOUNGER

Spooner photo] [*Hampton Court Gallery*

ISABELLA, ARCHDUCHESS OF AUSTRIA

their grandfather, Peter Pourbus, and uncle, James Floris, the glass-painter. Francis Pourbus married a second time, Anne Mahieu, who survived him and became the wife of the Delft painter Hans Jordaens, who died in 1613. Francis Pourbus died September 19, 1581. He painted religious subjects and portraits; the latter are remarkable for their golden and clear colouring.

Berlin.	*Gallery.*	Three Portraits.
Brunswick.	*Gallery.*	Portrait of a man. 1575.
Brussels.	*Museum.*	St. Matthew writing his Gospel. 1573.
,,	,,	Portrait of a man. 1575.
Florence.	*Uffizi.*	Portrait of himself. 1570.
Ghent.	*Cathedral.*	Triptych. Christ amidst the Doctors, the Circumcision and Baptism, and Viglius d'Aytta de Zuichem kneeling before the Saviour. 1571.
,,	,,	Miracles and Martyrdom of St. Andrew, patron of the Order of the Golden Fleece. 1572.
Panshanger.	*Earl Cowper.*	Portrait of a man. 1573.
Pesth.	*Museum.*	Portrait of Maurice of Nassau.
Tournai.	*Cathedral.*	Raising of Lazarus. 1575.
Vienna.	*Museum.*	Six Portraits.
,,	*Liechtenstein Gall.*	Two Portraits. W. H. J. W.

POURBUS, Francis, son of Francis, born at Antwerp in 1569. It is not known who his master was. In 1589 he was at Bruges, and restored the large altar-piece of the Passion in the church of Our Lady, which, commenced by Bernard van Orley and completed by Mark Gheeraerts, had been damaged by the Calvinist iconoclasts. In 1591 he was admitted as free master into the Guild of St. Luke at Antwerp. In 1600 he was working at Brussels for the Archduke Albert. Thence he went to Mantua, where he became Court painter. In 1609 he accompanied Eleanor of Mantua to Paris, and being appointed painter to her sister Queen Mary de' Medici, settled in Paris, where he died in 1622.

Berlin.	*Gallery.*	Portrait of Henry IV. of France.
,,	,,	Portrait of Mary de' Medici.
Florence.	*Pitti Pal.*	Portrait of Eleanor of Mantua.
,,	*Uffizi.*	Portrait of Louis XIII. as a child.
London.	*Hampton Court.*	Portraits of Henry IV. of France, 1610, and of Mary de' Medici.
Munich.	*Gallery.*	Two Portraits. 1616.
Paris.	*Louvre.*	Two Portraits of Henry IV.
,,	,,	Portrait of Mary de' Medici.
,,	,,	Portrait of W. Du Vair.
,,	,,	The Last Supper. 1618.
,,	,,	St. Francis receiving the Stigmata. 1620.
St. Petersburg.	*Hermitage.*	Portraits.
Vienna.	*Gallery.*	Two Portraits.
Valenciennes.	*Museum.*	Portrait of Dorothy Duchess de Croy d'Aerschot. 1615. W. H. J. W.

POURBUS, Peter, (or Poerbus,) son of John, born at Gouda in 1513, travelled in Italy, came to Bruges in 1543, and was admitted as free master into the Guild of St. Luke on August 26, and into the Guild of St. George (cross-bowmen) on March 30, 1544. He married Anne, only daughter of Lancelot Blondeel. He occupied a house in the 'sheer Ian Mirael street to which he gave the name of Rome; his studio was, according to Van Mander, the most spacious and beautiful he had ever seen. He held minor offices in the Guild of St. Luke in 1550–51, 1552–53, 1555–56, 1561–62, 1565–66, 1573–74, and 1579–80, and was Dean in 1569–70, 1580–81, and 1583–84. He was a good geometrician, topographer, and civil engineer. In 1564 he painted for the magistrates of the Franc or Liberty of Bruges a large bird's-eye view on canvas and in oil of the whole of the territory within their jurisdiction. This immense work (40 feet square) has perished, but a copy of it by Peter Claeis is preserved in the Town House. He was constantly employed by the magistrates of both the town and the liberty of Bruges in devising and superintending the decorations on public festivals, in designing fortifications and making plans and maps. He died January 30, 1584, leaving one son, Francis. The municipality granted his widow a monthly pension of 10 s. g. His portraits are of rare perfection, and his religious compositions often very fine. His best-known pupils are Anthony Claeis and his son Francis.

Bruges.	*Museum.*	Portraits of J. Fernaguut and wife. 1551.
,,	,,	The Last Judgment. 1551.
,,	,,	Triptych. The Carriage of the Cross, Descent from the Cross, and Resurrection.
,,	,,	Predella. The Annunciation, Adoration of the Shepherds, and Circumcision.
,,	*Town House.*	Bird's-eye view of the Cistercian Abbey of Our Lady of the Dunes. 1580.
,,	*St. Saviour's.*	Triptych. The Last Supper, Abraham and Melchisedech, Elias under the Juniper Tree, the Miracle of Bolsena, and portraits of the members of the confraternity of the Blessed Sacrament. 1559.
,,	*St. Basil's.*	Portraits of the members of the confraternity of the Holy Blood. 1556.
,,	*Our Lady's.*	The Last Supper. 1562.
,,	,,	Portraits of Anselm De Boot and family, with Saints. 1573. (shutters added to a picture attributed to Gerard David).
,,	,,	Triptych. The Adoration of the Shepherds, J. De Damhoudere and family, with Saints, the Circumcision, and Adoration of the Magi. 1574.
,,	*St. Giles'.*	Polyptych. The Adoration of the Shepherds, Circumcision, Adoration of the Magi, and Flight into Egypt, with portraits of an abbot and abbess. 1564.
,,	*St. James'.*	Triptych. Our Lady of Seven Dolours, donor and family, and Saints. 1556.
,,	,,	The Resurrection, with portraits of Siger van Male and family. 1578.
Brussels.	*Museum.*	Portrait of J. Van der Gheenste. 1583.
London.	*Wallace Coll.*	An allegorical love feast.
Paris.	*Louvre.*	The Resurrection. 1566.
Vienna.	*Gallery.*	Portrait of Don Pedro Guzman.
,,	,,	Four Male Portraits. 1550–68.

According to Van Mander his finest work was a triptych with scenes from the life of St. Hubert painted for the church of Gouda, which he saw at Delft. W. H. J. W.

POUSSIN, Gaspard. See Dughet.

POUSSIN, Lavallée. See De la Vallée, Etienne.

POUSSIN, Lemaire. See Lemaire, Pierre.

POUSSIN, Nicolas, painter, who has been

called the head of the French school, was born in June, 1594, at Villers, a hamlet in the district of Les Andelys, in Normandy. It was at one time supposed that his father, Jean Poussin, was of gentle birth, and had served in the wars of the League, but recent researches have thrown much doubt upon that idea. Although not encouraged by his parents, the young Nicolas early showed a predilection for art. After some opposition he succeeded in obtaining their consent to his receiving instruction from an artist named Quentin Varin. This painter, a native of Beauvais, passed some time, about 1610, at Les Andelys, where he left a reminiscence of his sojourn in two pictures, still to be seen at the church of Le Grand Andely. From him Poussin learnt to paint in distemper, and also in oils. This instruction only served to whet his appetite for art, and to render him desirous of continuing his studies in Paris. Accordingly, at the age of eighteen, he quitted his home secretly, and managed to reach the capital, unaided by friends, and with the slenderest resources.

In Paris he continued his training under Ferdinand Elle, a Flemish portrait painter, and afterwards under L'Allemand, a Lorrainer. Though doubtless he received some assistance from these masters, his progress was due rather to the study of Marc Antonio's engravings after Raphael and Giulio Romano. These belonged to an amateur, to whom he was introduced by a young Poitevin, of good family, with whom he had formed a friendship. His studies were interrupted for a short time by a trip to Poitou with his friend; but his reception by his friend's mother, who treated him as a domestic, disgusted him, and he painted his way on foot back to Paris. There he stayed but a short time, for an illness, brought on apparently by the fatigues of his journey, compelled him to seek his home at Les Andelys, where he remained for about a year. On his return to Paris, the desire to visit Rome, which he had always entertained, increased so much that in 1620 he resolved to make the attempt. But he only got as far as Florence, when he was compelled to turn back. Settling again in Paris, he formed an acquaintance with Philippe de Champaigne, like himself a pupil of L'Allemand, and the two worked for some time under Duchesne on the decorations of the Luxembourg. But this employment soon became irksome, and Poussin again endeavoured to reach Rome. On this occasion his resources failed him by the time he arrived at Lyons, and he had to exercise his brush to procure the means to return to Paris. Here a series of pictures which he executed for the Jesuits attracted the notice of the Italian poet, the Cavaliere Marini, then in Paris. This patron gave him lodgings in his house, and on Marini's return to Rome Poussin followed him there in the year 1624, having remained in Paris to complete a picture, 'The Death of the Virgin,' commissioned by the Goldsmiths for Nôtre Dame.

He now began a course of study of the classic remains around him, which continued during the whole of his life, and rendered him the best interpreter of antiquity among the painters of his country. He became intimate with Duquesnoy, the Flemish sculptor, 'il Fiammingo,' and the two artists worked together with a congenial ardour in their study of ancient art. The rules of perspective Poussin studied in the treatises of Matteo Zoccolino and others. His knowledge of anatomy he improved under the guidance of Nicholas Larcher, a surgeon then practising in Rome. Among modern painters Raphael perhaps exercised the greatest influence over him, but he also received very substantial profit from working in the studio of Domenichino. So great was his ardour for work, that his friends could with difficulty lure him away from his studio even on holidays. His sojourn in Rome opened brightly and with good promise. Besides the patronage of Marini, he was also introduced to Cardinal Barberini, the nephew of the reigning Pontiff. But the death of the first, and the departure of the Cardinal from Rome, wrought a change in his prospects, and he had to fight a hard struggle for the bare necessities of existence. The prices he received for his works at this time scarcely sufficed to procure his daily bread. He has left it on record that he sold two battle-pieces for fourteen crowns, and a 'Prophet' for less than two. And his troubles were not confined to narrow means. The national jealousy between the Italians and the French was just then at fever-heat, and his French costume caused him to be attacked by some wandering swash-bucklers in the street. He was fortunate enough to escape with a wound in the hand, and thenceforth adopted the Italian dress. Shortly afterwards he was prostrated by a serious illness. Thanks to the care of a compatriot, Jacques Dughet, by whose family he was carefully nursed, his recovery was complete. The gratitude of the painter was not evanescent. In 1630 he married Anna Maria, the eldest daughter of his host Having no children, he subsequently adopted his wife's brothers, Jean and Gaspard, the former of whom became an engraver, and the latter, under his fostering care, more than rivalled him in pure landscape. With his wife's marriage portion Poussin bought the house on the Pincian which became his home, and with which his name is inseparably connected. On the return of Cardinal Barberini to Rome, the star of the painter began to be in the ascendant. For this patron he painted 'The Death of Germanicus,' and 'The Taking of Jerusalem by Titus.' Through him he also obtained the commission to paint 'The Martyrdom of St. Erasmus,' for St. Peter's. For the Commander Cassiano del Pozzo, of Turin, who was among the first to recognize his genius, and who always continued one of his chief friends and patrons, he produced many works, notably the first series of the 'Seven Sacraments.' To this period of his career belong several other important works, such as 'The Sabines,' 'The Philistines struck by the Plague,' 'The Manna,' 'Moses striking the Rock,' &c.

Poussin's reputation was by this time so well established in his own country that in 1639 M. de Noyers, the superintendent of the royal buildings, made overtures to induce him to come to Paris. The painter hesitated; he preferred the serene artistic atmosphere of Rome to the intrigue and disquietude of a court. Then Louis XIII. expressed his royal wishes, and although Poussin yielded, it was not until 1640 that he arrived in France, in the train of his friend De Chantelou, who had taken a leading part in the negotiations. At first all went well. He was presented to the great Richelieu and to the king, and was received with great favour. His travelling expenses were paid, a pension was bestowed on him, a residence was assigned him for life in the garden of the Tuileries, and he was appointed first painter in ordinary. In spite of these advantages the reluctance which he had shown to quit Italy again appears in the fact that

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THE INFANT JUPITER SUCKLING THE GOAT

he would not bind himself for a longer period than five years. His sojourn in France was marked by great activity. He produced eight cartoons, founded on sacred subjects, for tapestry, pictures for the chapels of the palaces at Fontainebleau and St. Germain, and an important series of works illustrating the 'Labours of Hercules,' for the great gallery at the Louvre, besides designs for book illustrations, &c. But the two years passed by the painter in Paris were a period of much disquiet. The advent of such a star into the artistic firmament of Paris could not fail to excite much jealousy amongst those whose light was in danger of eclipse. Poussin had to suffer many annoyances from their intrigues. His chief opponents were the hitherto all-powerful Vouet, Feuquières, and the architect Lemercier. Wearied at last of their cabals, he obtained leave, under the pretence of fetching his wife, to return to Rome. Thither he set out in the autumn of 1642, and never returned to his native country.

The remainder of his life was spent in Italy, in the tranquil pursuit of his beloved art. His subsequent career contains no events of importance to record. It might be summed up in a list of the works which he produced. Of these, the following are some of the most important. In 1648 he completed a second series of pictures of the 'Seven Sacraments,' which had occupied him since 1644, for his friend De Chantelou. At the repeated request of his old friend, he painted, in his fifty-sixth year, his own portrait, now in the Louvre. Amongst other works executed during what is called his middle period, when he was in the maturity of his power, are the well-known 'Shepherds of Arcadia,' 'Diogenes,' 'Eliezer and Rebecca,' 'The Judgment of Solomon,' and 'The Vision of St. Paul.' Of works produced in his third and latest period, mention should be made of 'The Woman taken in Adultery,' 'The Adoration of the Magi,' and the series of pictures of the 'Seasons,' painted for the Duke of Richelieu in 1660-64. In the year which saw the completion of this commission he lost his faithful wife, after an illness of nine months. He touchingly expresses his grief and bewails his lonely condition in a letter to De Chantelou, with whom he had maintained an intimate correspondence for nearly thirty years. He did not long survive her loss; he died in Rome the 19th November 1665, and was buried in the church of S. Lorenzo in Lucina. His property, amounting to 10,000 crowns, was left to his poor relations in Normandy.

The most striking characteristic of Poussin is his intimate knowledge and appreciation of classic art. His composition and drawing are but little obnoxious to criticism, though it must be owned that there is an occasional stiffness in the latter, the result of incessant study of statues and friezes. His colour, especially in his later works, is the point in which he is most open to reproach. It is generally heavy in tone, and the flesh tints are frequently painfully hot. His failure as a colourist is to be largely ascribed, however, to his practice of painting upon a red ground. With the passage of time this ground begins to assert itself through the pigments laid upon it, and to produce heat and opacity even in works that, when painted, were good enough in colour. The etching, 'Children Playing,' attributed to him, dates, most likely, from the 18th century. There is a fine collection of Poussin's drawings in the Royal Collection at Windsor.

The following is a list of some of Poussin's pictures in the public galleries of Europe; a few of the more important in private collections are also included.

Barcelona.	*Academy.*	Narcissus.
Basle.	*Gallery.*	Bacchus.
Berlin.	*Nat. Gallery.*	Armida and Rinaldo.
"	"	Education of Jupiter.
Bordeaux.	*Museum.*	Holy Family.
Caen.	*Museum.*	Death of Adonis.
Cassel.	*Gallery.*	Satyrs and a Bacchante.
Cherbourg.	*Museum.*	Pyramus and Thisbe.
Copenhagen.	*Christiansborg.*	Christ healing the Blind.
"	"	The Burning Bush.
Dresden.	*Gallery.*	Sacrifice of Noah.
"	"	Moses exposed.
"	"	Adoration of the Magi.
"	"	Martyrdom of St. Erasmus.
Dublin.	*Nat. Gallery.*	The Entombment.
"	"	Phineus and the Gorgon's head.
Florence.	*Uffizi.*	Theseus at Troezene.
"	"	Venus and Adonis on Mount Ida.
Gotha.	*Gallery.*	Landscape.
Hampton Court.	*Pal.*	Nymph and Satyrs.
"	"	The Dead Christ.
Karlsruhe.	*Gallery.*	Virgin and Child.
Lisbon.	*Royal Academy.*	The Plague.
Liverpool.	*Royal Institution.*	Landscape with Shepherds.
London.	*Nat. Gallery.*	The Plague at Ashdod.
"	"	Bacchanalian Festival.
"	"	Cephalus and Aurora.
"	"	Sleeping Venus.
"	"	Bacchanalian Dance. (*A masterpiece.*)
"	*Bridgewater House.*	The Seven Sacraments. (*The set painted for M. Chantelou.*)
"	"	Moses striking the Rock.
"	*Dulwich Gallery.*	Education of Jupiter.
"	"	Triumph of David.
Lyons.	*Museum.*	Bacchanalian Scene.
Madrid.	*Royal Museum.*	Bacchanalian Festival.
"	"	Parnassus.
"	"	David, the Conqueror of Goliath.
"	"	Ruins, with Hermit.
"	"	Meleager and Atalanta, &c., &c.
Montpellier.	*Museum.*	Death of St. Cecilia.
"	"	Baptism of Our Lord.
Munich.	*Pinakothek.*	Midas and Bacchus.
"	"	St. Norbert.
"	"	Portrait of Himself.
Nancy.	*Museum.*	Entry of Our Lord into Jerusalem.
Narbonne.	*Museum.*	Camillus and the Schoolmaster.
"	"	St. John baptizing in the Jordan.
Oldenburg.	*Gallery.*	The Israelites attacked by Fiery Serpents.
"	"	Moses striking the Rock.
Paris.	*Louvre.*	Eliezer and Rebecca. 1648.
"	"	The Finding of Moses.
"	"	The Israelites fed by Manna. 1639.
"	"	The Philistines struck by the Plague.
"	"	The Judgment of Solomon. 1649.
"	"	The Holy Family. 1651.
"	"	The Blind Men of Jericho. 1651.
"	"	The Assumption. 1650.
"	"	The Ecstacy of St. Paul.
"	"	Diogenes. 1648. &c., &c.
Petersburg.	*Hermitage.*	Moses striking the Rock.
"	"	Victory of Joshua over the Amalekites.
"	"	Victory of Joshua over the Amorites.
Quimper.	*Museum.*	Finding of Moses.
Rennes.	*Museum.*	Ruins of a Triumphal Arch.
Rome.	*Vatican.*	Martyrdom of St. Erasmus.
Stockholm.	*Nat. Gall.*	Laban searching for his Idols.
Toulouse.	*Museum.*	St. John Baptist in the Desert.
"	"	Holy Family.

Turin.	*Gallery.*	A Hunter.
"	"	St. Margaret.
Vienna.	*Gallery.*	The Sack of the Temple at Jerusalem by Titus. O. J. D.

POWELL, C. M., an English marine painter, flourished during the first twenty years of the present century. His works are numerous, as he was principally employed by the dealers, but little of his history is known, further than that he was originally a sailor, and self-taught in the art of painting. Many of his pictures are injured from being varnished imprudently. Powell was a clever artist, but a careless man; hence he was always in a state of thraldom, and had frequently the mortification of seeing his pictures sold at once by his 'patrons' for five times the sum he had received. He exhibited at the Royal Academy in 1809, and repeatedly afterwards up to 1820. He died in 1824.

POWELL, GEORGE WILLIAM H., a portrait and historical painter, was born in the State of Ohio, U.S., in 1824. He was an associate member of the National Academy, and worked in New York, where he died in 1879. Among his works are:

The Discovery of the Mississippi by De Soto (Rotunda of the Capitol, Washington).
The Battle of Lake Erie. (*Painted for the State of Ohio.*)
The Landing of the Pilgrims.
Portraits of General McClellan, Major Anderson, and Washington Irving.

POWELL, JOHN, an English portrait painter and copyist of Reynolds, of whom he was an assistant. He exhibited at the Academy from 1778 to 1785. There is a portrait of the Duke of Cumberland by him in the National Portrait Gallery. It is a copy from Reynolds.

POWELL, JOHN, an English landscape painter, chiefly in water-colours, born about 1780. On the foundation of the old Water-Colour Society, he was an unsuccessful candidate for membership. He had a large practice as a drawing-master, and exhibited at the Royal Academy from 1797 to 1829. There are some landscape and tree etchings by him, and the South Kensington Museum possesses four of his water-colour drawings.

POWELL, JOSEPH JOHN, an English historical painter, born in 1834 at Douai, where, and at Lille, he received his first instruction in art. Coming to England in 1851, he entered the schools of the Academy and obtained various honours, culminating in 1855 with the gold medal for his 'Death of Alcibiades.' He suffered much from poverty and ill-health, and his career was cut short in the midst of much promise. He died at Southampton in 1856.

POWIS, WILLIAM HENRY, an English wood-engraver, was born in 1808. He rapidly made himself a position, but his unremitting labour sapped his health, and he died in 1836. Specimens of his work are to be found in:

'Illustrations of the Bible.' 1833.
Scott's Bible. 1834.
'Solace of Song.'

POWLE, GEORGE, was an English engraver, who flourished in the middle of the 18th century. He was a pupil of Worlidge, and has engraved portraits, some of which he exhibited in 1776 with the Free Society of Artists. Among them, in the style of his instructor, is that of Sir Robert Berkeley, Chief Justice of the King's Bench. His only known mezzotint plate is a portrait of Mrs. Worlidge, after a painting by her husband. He also designed some views of the City of Hereford, which have been engraved by James Ross.

POZO, PEDRO, an historical Spanish painter, born at Lucena in 1700. He studied under Luis Cancino, and afterwards went to Rome. He, however, eventually abandoned painting for literature. His son PEDRO, also an artist, died in America about 1810.

POZZI, ANDREA, an historical painter, born at Rome in 1778. He painted several mythological subjects, but one of his chief works was a 'Virgin and Saints,' painted for the City of Camerino. In 1820 he painted for a chapel of S. Maria Rotondo, in Rome, a 'Martyrdom of St. Stephen.' He was President of the Academy of St. Luke at Rome for many years.

POZZI, DOMENICO, a painter, was born at Castel St. Pietro in 1742. After receiving instruction from his father and Baldrighi he entered the Academy of Milan. After some time he went to Rome and then to Germany, where at Mannheim, in the Library of Count von Castelli, he executed several paintings. He afterwards worked in Solothurn, Mendrisio, and in the Palace of the Marquis Odescalchi. He died at Milan in 1796.

POZZI, FRANCESCO, an Italian engraver, born at Rome in 1750, was the nephew of Rocco Pozzi. In conjunction with Coppa and Perini, he engraved some of the plates from the statues in the Clementine Gallery. He died about 1805. The following prints also by him:

Portrait of Pope Pius VI.
Aurora; *after the painting by Guercino in the Villa Ludovisi.* 1780.

POZZI, GIOVANNI BATTISTA, was, according to Baglione, a native of Milan, where he was born about 1560, but went to Rome when young, and was employed by Sixtus V. in the palace of S Giovanni Laterano, and in the library of the Vatican. In the Sistine Chapel in Santa Maria Maggiore, he painted 'The Visitation of the Virgin,' and 'The Angel appearing to St. Joseph in his Dream.' He died at the premature age of 28 years.

POZZI, GIOVANNI BATTISTA, was born at Milan towards the end of the 17th century. He decorated a large number of buildings in the Piedmontese with hasty frescoes. Some of his best work is to be seen in S. Cristoforo, at Vercelli. The dates of his birth and death are unknown.

POZZI, CARIO IGNAZIO, painter and architect, was born at Mannheim in 1766. He was a son of Giuseppe Pozzi, an ornamentist, and studied at the Academy of his native city. He travelled through the Netherlands, and then visited Italy. At Parma he copied the works of Correggio. He painted historical scenes, portraits, and landscapes. In 1779 he was engaged in scene painting at Dessau. He died in 1842.

POZZI, ROCCO, was a native of Italy, who flourished about the year 1750. He engraved several of the plates for the 'Museo Fiorentino,' and executed some of the prints for the 'Antiquities of Herculaneum,' published at Naples. He was court engraver to the King of Naples, and died about 1780.

POZZI, STEFANO, was a native of Rome, and was first a scholar of Carlo Maratti, and afterwards studied under Agostino Masucci. There are several of his works in the public buildings of Rome: in the palace of Monte Cavallo a picture of 'St. Gregorio;' and in the church of il Nome SS. di Maria, an altar-piece representing the 'Death of

St. Joseph,' may be named. He died at Rome in 1768. His brother Giuseppe, also a painter, died young, in 1763.

POZZO, ANDREAS, was born at Trent in 1642. Without the assistance of a master he became an eminent architect and painter. By studying the works of the Venetian school he became an excellent colourist, and during a residence of several years at Rome he improved his style of design. In 1665 he entered the society of Jesus, and was afterwards chiefly occupied in ornamenting the churches of his order. He resided some time at Genoa, where he painted for the Congregazione de Mercanti four pictures of the 'Life of our Saviour,' in the style of Rubens, which he had studied during a previous residence at Turin. Of his works in oil, one of the most esteemed is his picture of 'San Francesco Borgia,' in the Jesuits' church at Rome. He was more eminent in fresco, in which his masterpiece, perhaps, is the ceiling of the church of St. Ignatius at Rome. Such was his facility that Ciro Ferri was accustomed to say, that the horses of other painters moved at a foot's pace, but those of Pozzo were always on the gallop; and Lanzi reports, that he painted the portrait of a cardinal in four hours. He was invited to Vienna by the Emperor Leopold, where he executed some works for public buildings, and died in 1709. He also worked at Modena, Montepulciano, Arezzo, and Bologna. His brother, Padre GIUSEPPE POZZO, a barefooted and Carmelite monk of Venice, decorated the high altar of the church of the Scalzi in that city during the last years of the 17th century.

POZZO, ISABELLA DAL. See DAL POZZO.

POZZO, MATTEO DEL. See DEL POZZO.

POZZOBONELLI, GIULIANO, an obscure Milanese, who was painting in that city in 1605.

POZZO SERRATO, LODOVICO. See TOEPUT.

PRADIER, CHARLES SIMON, a French engraver, but a native of Geneva, was born in 1790, and was a scholar of Desnoyers. He was the brother of James Pradier, the celebrated sculptor, and died in 1848. Among his principal plates are several portraits after Gérard, and the following:

La Vierge aux Ruines; *after Raphael.*
Titian's Daughter; *after Titian.*
Cupid and Psyche; *after Gérard.*
Virgil reading the 'Æneid' to Augustus; *after the same.*
Zephyr caressing Flora; *after the same.*
Raphael and the Fornarina; *after Ingres.*
Jesus Christ giving the keys to St. Peter; *after the same.*
Virgil reading the Sixth Book of the 'Æneid' to Augustus; *after the same.*
Antiochus; *after the same.*
Portrait of Queen Hortense.
Some Landscapes.

PRADO, BLAS DEL. See DEL PRADO.

PRAG, THEODORICH VON, was an artist, who flourished from 1348 to 1375, and was court painter at Prague to the Emperer Karl IV. He is now regarded as the probable author of a 'Christ on the Cross,' and 'The Church Teachers, Ambrosius and Augustine,' which have been removed to the Belvedere from the chapel of Carlstein Castle, in Bohemia, and which were formerly attributed to Nicolaus Wurmser. Theodorich also painted an altar-piece in the Raudnitz Monastery, now placed in the Gallery of Prague.

PRAMPOLINI, ALESSANDRO, a landscape painter, who was born at Reggio, in the Emilia, in 1827, and died there in 1865, is known chiefly by his views of the neighbourhood of Tivoli and of the Roman Ruins. He was professor of painting at Reggio.

PRANISCHNIKOFF, HILARION, Russian painter; born at Moscow in 1840; excelled in genre and landscape; specially fond of depicting interiors and hunting-scenes. Among his most famous works are the 'Gostinyi Dvor' (Merchants' Quarter, Moscow), and 'Fête de Village,' the latter being bought by the Czar. Pranischnikoff died at Moscow in March 1894.

PRANKER, ROBERT, was an English line engraver, who was much employed by the booksellers. He married the daughter of Gerard van der Gucht, and became in 1763 a member of the Free Society of Artists.

PRATA, RANUNZIO, a native of Milan, who painted at Pavia about 1635.

PRATÈRE, EDMUND DE, Belgian artist, born in 1826 at Courtrai; studied there and at Brussels, and also in Paris. Notably excellent as a painter of animals; we may cite his 'Dray-horses, Brussels,' and 'Chevaux écossais,' as examples of this excellence. He obtained a second-class medal at Munich in 1883. He died at Brussels, September 16, 1888. He was one of the most industrious artists of this country and of his time.

PRATO, FRANCESCO DEL, an Italian still-life painter. He was first a goldsmith, but afterwards turned to painting, and put himself under the instruction of Salviati. He died in 1562.

PRATO, GIROLAMO DEL, draughtsman, sculptor, niellist, and goldsmith, flourished at Cremona in the first half of the 16th century. He has been sometimes called the 'Lombard Cellini.'

PRATO VECCHIO, JACOPO DA. See LANDINO.

PRATT, MATTHEW, an American portrait painter, born at Philadelphia in 1734. He began life as a sign painter, but afterwards studied four years with West. He assisted Peale in establishing his museum at Philadelphia, and died in 1805.

PRATTENT, T., an engraver who practised at the end of the 18th century, by whom there are some etchings in the 'Gentleman's Magazine.'

PRECIADO, FRANCISCO, (or PREZIADO,) was born, according to Lanzi, at Seville in 1713. He was a scholar of Domingo Martinez, but he visited Rome in 1733, where he entered the school of Sebastiano Conca. On leaving him he painted some pictures for the public edifices at Rome, particularly a 'Holy Family' for the church of the Forty Saints, which is entirely in the style of his instructor. He was appointed painter to the *camera* of Ferdinand VI., and director of the Spanish Academy at Rome. There are few of his works in his native country, as he resided the greater part of his life at Rome, where he died in 1789.

PREIRA. See PEREIRA.

PREISLER, DANIEL, (or PREISSLER,) was born at Prague in 1627, and in 1654 became a master of the Landau Brotherhood at Nuremberg, through his painting of 'The Death of Abel.' He died at that city in 1665. The Brunswick Gallery possesses a male portrait by him, and two of the churches of Nuremberg contain his 'Descent of the Holy Ghost' and 'The Ascension of Christ.' He was the founder of the Preisler family of artists, being the father of Johann Daniel, and consequently the grandfather of four others named below, and the great-grandfather of Johann Georg Preisler, the last of the name.

PREISLER, GEORG MARTIN, the second son of Johann Daniel Preisler, was born at Nuremberg

in 1700, and followed his brother Johann Justin Preisler to Italy, where he resided some years. He was one of the engravers employed by Stosch for his work on antique gems. He died at Nuremberg in 1754. Huber speaks of him as a painter of portraits; but he is most worthy of notice as an engraver. Besides some plates after the statues in the Dresden Gallery, and a set of twenty-one plates from drawings made by Johann Justin Preisler, after statues at Rome and Florence, there are the following prints by him:

PORTRAITS.

Raphael. (*His chef-d'œuvre.*)
Giovanni Domenico Ferretti, painter; *after a picture by himself.*
Giovanni Domenico Campiglia, painter; *after himself.*
Eglon van der Neer; *after the portrait by himself in the Florentine Gallery.*

PREISLER, JOHANN DANIEL, son of Daniel Preisler, was born at Nuremberg in 1666, and died there in 1737. He was a pupil of his stepfather, H. Popp, and of J. Mürrer, and came to be principal of the school of design in his native city, for which he also published a drawing-book. He painted 'The Four Evangelists' on the ceiling of the Ægidienkirche. He was the father of four of the artists cited in this series of articles (Johann Justin, Georg Martin, Johann Martin, and Valentin Daniel) and of BARBARA HELENA PREISLER. (See OEDING.)

PREISLER, JOHANN GEORG, the son of Johann Martin Preisler, was born at Copenhagen in 1757. After receiving some instruction in engraving from his father he entered the Academy of his birthplace, where in 1780 he obtained the gold medal for his plate of 'Christ and the Samaritan Woman.' In the following year he went to Paris, where he became a pupil of Jean George Wille. He engraved several plates in the style of his instructor, and in 1787 was made a member of the Academy in Paris. His plate of reception represented 'Dædalus and Icarus,' engraved from a picture by Vien. After his return he was in 1788 admitted a member of the Academy of Copenhagen. He died at Lyngby, near that city, in 1831.

PREISLER, JOHANN JUSTIN, a German painter and engraver, the eldest son of Johann Daniel Preisler, was born at Nuremberg in 1698. He was instructed in design by his father, and afterwards visited Italy, where he resided eight years. On his return to Germany he gave proof of considerable ability in a picture representing the 'Ascension of Christ,' for one of the hospitals at Nuremberg, where he died in 1771. He is, however, more known as an engraver than as a painter. The following prints are by him:

The Four Elements; *after Bouchardon.*
The Four Quarters of the World; *after the same.*
A set of fifty plates of the principal antique statues at Rome; *from the designs of Bouchardon.*
Part of the plates from the ceilings painted by *Rubens*, in the church of the Jesuits at Antwerp, with the frontispiece, containing the portraits of Rubens and Van Dyck.

PREISLER, JOHANN MARTIN, the third son of Johann Daniel Preisler, was born at Nuremberg in 1715. He was instructed in engraving by his father and his eldest brother; but in 1739 he visited Paris, where he received some lessons from Georg Friedrich Schmidt. In 1744 he was invited to the court of Denmark, and became engraver to the king, and a member of the Academy at Copenhagen, near which city (at Lyngby) he died in 1794. There are several plates by this artist, among them the following:

PORTRAITS.

Frederick V., King of Denmark and Norway, and his Consort; *after Tilo.* 1748.
Christian VI., King of Denmark; *after Wahl.*
Jacobus Benzelius, Bishop of Upsal. 1751.
Otto, Count de Thot; *after Krafft.*
Johan Wiedewelt, sculptor; *after P. Alst.* 1772.
Klopstock; *after Juel.* 1782.
Equestrian Statue of Frederick V.; *after the original in bronze by J. Saly.*
Cardinal de Bouillon; *after Rigaud.*

SUBJECTS AFTER VARIOUS MASTERS.

David and Abigail; *after Guido Reni.*
Semiramis putting the Crown of Ninus on her head; *after the same.*
Christ bearing His Cross; *after Paolo Veronese.* This and the preceding print were for the Dresden Gallery.
Ganymede taken up by the Eagle of Jupiter; *after Pierre.*
A Bacchanalian subject; *after the same.*
Laban seeking for his Gods; *after Cazes.*
The Triumph of David; *after Trevisani.*
Jonah preaching to the Ninevites; *after Salvator Rosa.*
The 'Madonna della Seggiola;' *after Raphael.*
Many plates from antique statues in the galleries of Italy and Germany.

PREISLER, VALENTIN DANIEL, the fourth and youngest son of Johann Daniel Preisler, was born at Nuremberg in 1717, and studied under his brother Johann Martin. There are by him some mezzotint portraits of the Burgomasters of Zurich, after the designs of J. C. Füssli, which, from some caprice, he signed with the name of *S. Walch.* He also scraped some plates of portraits and historical subjects, after pictures in the collection of the King of Denmark. He died in 1765. Nagler enumerates twenty-six pieces by him; one is a 'Virgin and Child,' after Correggio.

PRELLER, FRIEDRICH JOHANN CHRISTIAN ERNST, painter and etcher, was born at Eisenach in 1804. He came when young to Weimar, but studied for two years at Dresden about 1820. In 1822 he returned to Weimar, and became the close friend of Goethe, and, through him, the *protégé* of the Grand Duke, Karl August. In 1827 Preller went to Rome, where he studied under Koch. Four years later he was again in Weimar, painting six large Thuringian landscapes, with historical incidents, for the Schloss, and decorating the Wieland Hall in the Museum with scenes from 'Oberon' in fresco, and a Hall in Leipsic with scenes from the 'Odyssey.' The sixteen cartoons for these latter pictures are in the Leipsic Museum. In 1840 Preller visited Norway, which provided him with subjects for many landscapes and 'marines.' He died at Weimar in 1878. Among his pictures we may also name:

Calypso. (*Munich.*)
Leucothea. (*The same.*)
Styrian Landscape. (*Berlin National Gallery.*)
Norwegian Coast Scene. (*The same.*)

About 1830 Preller became interested in etching, and established a club for its encouragement. Among his own plates the best, perhaps, are the three following (B. M.):

Landscape with a View of the Ellersburg.
Hüon, bound, and leaning against a Tree.
Landscape with a Stag.

PRELLER, FRIEDRICH, the younger, German painter, born September 1, 1838, at Weimar; son and pupil of his father; studied subsequently at Rome. Since 1867 he became resident at Dresden

as a Professor and Director of the Fine Art Gallery. Travelled much in Switzerland, France, and Italy, where he made numerous studies. The Hoftheater at Dresden has examples of his mural decoration. His 'Cloister of Sta. Scholastica' is in the Dresden Gallery, and his 'Sappho' in the Leipzig Museum. He received several distinguished decorations. He died in October 1901.

PRENNER, ANTON JOSEPH VON, a German engraver, was born at Vienna about the year 1698. After the death of Jacob Mannl, he undertook, conjointly with Andreas Altamont, Franas, Stampart, Johann Adam Schmutzer, and other artists to engrave all the pictures in the Imperial Collection. The plates, consisting of 160, were published at Vienna in four volumes, under the title 'Theatrum Artis Pictoriæ,' in the years 1728 to 1733. He died in 1761. He has scraped a few plates in mezzotint, but they are inferior to his other works. He also engraved some portraits, among which are the following:

Johann Gottfried Auerbach, Painter to the Emperor Charles VI.
Count d'Odt, Governor of Vienna; *after J. G. Auerbach.*

PRENNER, GEORG CASPAR VON, the son of Anton Joseph von Prenner, was born at Vienna about the year 1722. He went young to Italy, and studied painting at Rome for several years. In the church of Santa Dorotéa there is an altar-piece by this artist. There are a few etchings by him, some of which are neatly finished with the graver. He engraved some of the plates for the 'Museo Fiorentino;' and also those for the 'Illustri Fatti Farnesiani,' published at Rome in 1744 and 1746. He died in Italy in 1766.

PRENNER, JOHANN JOSEPH VON, was the younger son of Anton Joseph von Prenner, and was instructed in engraving by his father. He resided some years in Italy, where he executed some plates for the 'Museo Fiorentino.' He also engraved a set of forty-five prints from the paintings by Taddeo Zuccaro, in the Castle of Caprarolla, representing the most memorable actions of the Farnese family.

PRENTIS, EDWARD, an English subject painter, born in 1797. He was one of the earliest members of the Society of British Artists, where he exhibited from 1829 to 1850. In 1823-4 he exhibited at the Royal Academy. His works were generally of a domestic and humorous character, conveying some moral, and several of them were engraved. He died in 1854, leaving a widow and a large family. Works:

The Prodigal's return from the Alehouse. (1829.)
Valentine's Eve. (1835.)
The Hypocrite. (1838.)
Morbid Sympathy. (1843.)
The Folly of Extravagance. (1850.)

PRESTEL, JOHANN AMADEUS, (called also J. GOTTLIEB and J. THEOPHILUS,) a German painter and engraver, was born at Grönenbach, in Swabia, in 1739. He was at first a carpenter, but during the restoration of the abbey of Ottobeuren he learned drawing under F. A. Zeiller, and in 1760 went to Venice, where he studied painting under Giuseppe Nogari, and was instructed in engraving by Joseph Wagner. In 1767 he proceeded to Rome, where he spent four years in studying the antique and copying Pompeo Batoni. Two years later he settled at Nuremberg and married the engraver Maria Catherina Höll (see next article). In 1775 he spent some time in Zurich drawing portraits, after which he returned to Nuremberg, and devoted himself to reproducing drawings by the best masters—among other works executing the thirty plates of the 'Schmidt Cabinet,' and the forty-eight of the 'Braun Cabinet.' In 1783 he returned to Frankfort, where he died in 1808. In 1814 his son published fifty more of his plates. He worked in various styles; and left a great number of plates, most of which are first etched, and then finished in aquatint. He also engraved several plates in the crayon manner. Among others, we have the following prints by him:

The Portrait of himself, sitting at an easel; *from his own design.*
The Descent from the Cross; *after Raphael;* in chiaro-scuro.
The Virgin with the Dead Christ; *after Van Dyck.*
The Holy Family; *copied from Albrecht Dürer.*

PRESTEL, MARIA CATHARINA, (*née* HÖLL,) was the pupil and afterwards wife of Johann Amadeus Prestel, whom she aided in some of his best plates, particularly in landscape. In 1786 she separated from him, and came with her daughter to England, where she engraved some prints, which are etched with spirit, and finished in a picturesque manner in aquatint. She died in London in 1794. She has left some seventy-three plates after Italian, Dutch, and German masters. Among others, the following prints are by her:

Ceres; an oval; *after Cipriani.*
Four Views from the designs made by *Webber,* in his voyage with Captain Cook.
Two other Views; *from the same.*
Two Landscapes, with Horses; *after Wouwerman.*
A pair of Views, with Horses and figures; *after Casanova.*
Hobbema's Village; *after Hobbema.*
Evening, with Cattle reposing; *after Rosa di Tivoli.*
Two Landscapes; *after Gainsborough.*
View of a Tin Mine; *after Loutherbourg.*

Her daughter, URSULA MAGDALENA PRESTEL, afterwards REINHEIMER, was born at Nuremberg in 1777, and after residing with her mother some time in London, went on her marriage to Brussels, where she died in 1845. She painted portraits, landscapes, and flowers, and etched in aquatint.

PRESTON, THOMAS, called 'Captain Preston,' was an English engraver, who flourished in the reign of George II. He was an artist of little celebrity, whose name is affixed to a slight etching of a bust of Pope. There are also by him mezzotint portraits of Admiral Blake and James Naylor the Quaker. Preston is said to have died in 1759.

PRETE GENOVESE, IL. See GALANTINI; also STROZZI.

PRETI, GREGORIO, the brother of Mattia Preti. There is a fresco by him in the church of S. Carlo de' Catinari, at Rome.

PRETI, Cavaliere MATTIA, called IL CALABRESE, was born at Taverna in Calabria, or Ravenna, in 1613. After passing some time at Parma and Modena he went to Rome, to work with one of his brothers, GREGORIO, and was for a short time a scholar of Giovanni Lanfranco. The reputation Guercino had acquired by the novelty and grandeur of his style induced him to visit Cento, where he studied under that master for several years. He afterwards went to Venice and Bologna, where he painted some pictures for the public edifices, by which he acquired a considerable reputation. He returned to Rome about the year 1657, where he was employed to paint three pictures for the church of Sant' Andrea della Valle, representing

subjects from the Life of that Saint. These, unfortunately for his fame, were placed immediately under the 'Four Evangelists,' painted by Domenichino. His repute reached Malta, whither he was invited by the grand master Cotoner, who commissioned him to ornament the cathedral with some frescoes, representing subjects from the life of St. John the Baptist; for these works Pope Urban VIII. conferred on him the knighthood of the order. He afterwards passed some time at Naples, where he painted some considerable works in fresco, in the church of the Carthusians. Preti was of a violent disposition, and was under the continual necessity of shifting his quarters to avoid the consequence of his quarrels. He usually chose the most terrific and gloomy subjects; and his pictures, which are in the style of Caravaggio and Ribera, frequently represent martyrdoms and scenes of death, to which his sombre style of colouring was particularly appropriate. Disgusted at the admiration bestowed on the works of Luca Giordano, he left Naples and returned to Malta, where he died in 1699, his death being caused, it is said, by a wound received from his barber. The paintings from his hand are innumerable; the following list contains some of the more remarkable:

Florence.	*Uffizi.*	His own Portrait.
„	*Academy.*	St. John the Evangelist.
Milan.	*Brera.*	Christ Blessing the Children.
Modena.	*Museum.*	Diogenes.
Naples.	*S. Pietro a Majella.*	Legend of St. Catharine—Frescoes.
„	*Museum.*	The Return of the Prodigal.
Paris.	*Louvre.*	Martyrdom of St. Andrew.
Rome.	*St. Andrea della Valle.*	Scenes from the Life of St. Andrew—Frescoes.
„	*Doria Pal.*	The Magdalene.
„	„	A Philosopher.

PRETO GALLO, Il. See GUILLAUME, Le Frère.

PREU. See PREW.

PREUSSER, KARL LOUIS, German painter, born at Dresden, July 10, 1845; studied at the Academy there under Schnorr and Groose. He painted 'Ulysses and Calypso,' 'The Fisherman' (after Goethe's poem), &c. He died at Dresden, December 9, 1902.

PREVITALI, ANDREA, a native of Brembate Superiore, a village near Bergamo, seems to have been born in 1480, and to have come to Venice towards the close of the century to study under Giovanni Bellini. The most recent research corroborates his identity with the Andreas Bergomensis, or Andrea Cordegliaghi (*q. v.*), who is mentioned in contemporary documents, and by whom there is a signed and dated picture of 1504 in the National Gallery (formerly in the Eastlake Collection). Dr. Ludwig has found numerous records of the Previtali family in and about Bergamo, and concludes that Andrea on removing to Venice adopted the name Andreas Bergomensis, or, to still further distinguish himself from a certain Andreas da Bergamo, a sculptor also living at Venice, Andreas Cordegliaghi, a nickname signifying tapes and needles. He probably adopted this curious name from one of his forefathers, who may have been a huckster of such wares. Numerous paintings of his are recorded in various documents, and he appears to have been one of the most prolific of Giovanni Bellini's followers. The earliest known example of such work is a Madonna in the Museo Civico at Padua of 1502, in which a homeliness of conception is relieved by attractiveness of colouring and charm of landscape. These two characteristics constantly recur in Previtali's works, and Morelli goes so far as to say that in brilliancy of colouring he is second to no other pupil of Bellini. Even at his best, however, he is only a second-rate artist, reflecting the influence of his greater contemporaries, Bellini, Cima, and Lotto, and seldom (except in the portraits he introduces into his votive altar-pieces) rising to any originality of representation. His works are fairly numerous, Bergamo alone possessing some twenty examples, of which an altar-piece in eight parts, a Madonna and two Saints with portraits of Cassoti and his wife, and a Madonna with SS. Dominic and Sebastian of 1506, are the most important in the Gallery. We may also note the altar-piece in the Duomo of 1524, and two works in S. Spirito, a St. John Baptist and four other Saints of 1515, and a Madonna between four female Saints of 1525. This is his last dated work, and was probably finished by another and inferior hand. At Ceneda there is an 'Annunciation' which Ridolfi tells us Titian never failed to stop and admire when on his way to Cadore. In the Palazzo Ducale at Venice the 'Christ in Limbo' and the 'Crossing the Red Sea' are now generally attributed to Previtali, although they long bore Giorgione's name, and in the church of S. Giobbe at Venice is a replica with variations of the National Gallery Madonna and Saints already mentioned. England also possesses a Madonna in the Christ Church Gallery at Oxford, and two capital examples in Mr. George Salting's Collection. Other pictures are:

Bergamo.	*S. Alessandro in Croce.*	Crucifixion. 1524.
„	*S. Andrea.*	Entombment.
„	*S. Maria Maggiore.*	Fresco over South Door.
Berlin.	*Gallery.*	Madonna and four Saints.
„	„	Marriage of St. Catherine.
Buda Pesth.	*Gallery.*	Madonna.
Dresden.	*Gallery.*	Madonna and Saints. 1510.
Milan.	*Brera.*	Christ in Garden. 1512.
„	*Dr. Frizzoni.*	Madonna and Donor. 1506.
„	*Ex Bonomi-Cereda.*	Madonna and two Saints. 1522.
„	*Poldi.*	Male Portrait.
Venice.	*Redentore.*	Nativity.
„	„	Crucifixion.
„	*Lady Layard.*	Head of Christ.
Vienna.	*Gallery.*	Madonna.
„	„	Portrait of a Man.

Previtali is said to have died in 1528 of plague, but Morelli thinks his death probably occurred a few years earlier, in 1525. H. C.

PRÉVOST, BENOÎT LOUIS, a French engraver, was born in Paris about the year 1735, and was a pupil of Jean Ouvrier. He was a skilful engraver of vignettes, and the faithful interpreter of Cochin, after whose designs he executed about sixty pieces, including the fine frontispiece of the 'Encyclopédie,' 1770. He also engraved the vignettes after Moreau for Désormeaux's 'Histoire de la Maison de Bourbon.' He died in 1804. The following portraits also are by him:

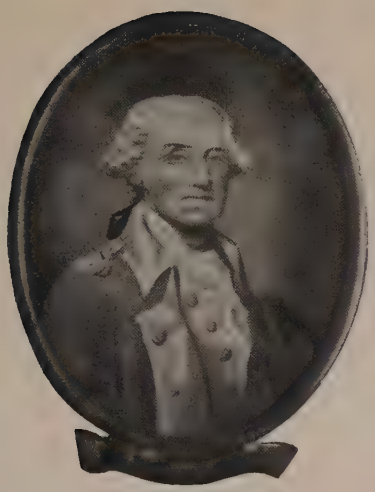
Louis XV.; medallion profile; *after Cochin.* 1765.
Queen Marie Antoinette; *after the same.* 1776. (His *chef d'œuvre.*)
Armand Thomas Hue, Marquis de Miroménil; *after the same.* 1773.
Marquis de Marigny; monumental medallion. 1781.
Charles Nicolas Cochin, the younger, engraver; small medallion in head-piece of Jombert's 'Catalogue de l'Œuvre de Cochin,' 1770; *after Prévost's own design.*
The same; medallion; *after himself.* 1781.

ANDREA PREVITALI

Alinari photo] [*Saint Spirito, Bergamo*

ST. JOHN THE BAPTIST AND THREE OTHER SAINTS

WILLIAM PREWITT



GEORGE WASHINGTON

HORACE WALPOLE, 1735

From enamels at Montagu House

Joseph Ignace Guillotin, physician; *after J. M. Moreau.* Voltaire walking in his Garden.

PRÉVOST, JACQUES, a French historical painter, born at Gray, in the department of Haute Saône, about 1546. He lived at Langres, where he painted a picture of the death of the Virgin for the church of St. Mamert. He was also an engraver.

PRÉVOST, JOHN, a native of Mons in Hainault, admitted as free master into the Guild of St. Luke at Antwerp in 1493, removed shortly after to Bruges, and having bought the right of citizenship, February 10, 1494, settled there. In 1498 he purchased the freedom of the town of Valenciennes, and shortly afterwards married Joan de Quaroube, widow since 1489 of the celebrated painter and miniaturist Simon Marmion. Prévost, after holding various offices in the Bruges Guild in 1501–2, 1507–8, 1509–10, 1511–12 and 1514–15, was Dean in 1519–20 and 1525–26. In 1521 he was at Antwerp, where he made the acquaintance of Albert Dürer, who in his diary tells us that he accompanied him to Bruges, was his guest for three days, and was entertained by him at a sumptuous banquet to which the principal artists of the town were invited. Dürer drew his portrait and that of his third wife. Prévost's first wife died in 1505–6; he re-married three times, and died in January 1529. In the Museum of Bruges there is a picture of the 'Last Judgment' painted by him in 1525 for the Town House for the sum of 20*l.* 12*s. gr.* A full account of other works executed by him will be found in 'Le Beffroi,' iv., 205–215, Bruges, 1875, and a critical notice of paintings attributed to him by M. G. Hulin in 'L'Art et la Vie,' Ghent, 1902. Prévost left two sons, Adrian and Thomas, both painters, who settled at Antwerp. Another pupil of his, Maximilian Fraus, admitted to the freedom of the Guild in 1524, remained at Bruges. No work by any one of these has been identified as yet.

PREVOST, NICOLAS, (or PROVOST,) was a native of France, and is mentioned by the Abbé de Marolles as a painter and scholar of Claude Vignon. He flourished about the year 1666, and is said to have etched six small plates. Dumesnil is of opinion that he is the artist that painted the 'Decollation of St. John,' for the church of Nôtre Dame in Paris. He describes only one print by him, a 'Holy Family,' signed *N. Preuost Jn.*

PRÉVOST, PIERRE, a painter of panoramas and landscapes, was born at Montigny (Eure-et-Loir) in 1764. In the first place he worked at Valenciennes, but afterwards migrated to Paris. He painted a number of easel pictures, landscapes, and ruins, but his principal works were panoramas, which he, perhaps, was the first to exhibit in France. Among these were Paris, Naples, Amsterdam, London, Antwerp, Athens, Jerusalem, and various battles, in which he was assisted by Bouton and Daguerre. In 1817 Prévost visited Greece and Asia Minor with M. Forbin. He died in 1823.

PRÉVOST, ZACCHÉE, an engraver, was born in or about 1797, and became a pupil of Baron Regnault and of Bervic. The first large work exhibited by him, which established his reputation, was 'Corinne,' after Gérard. About 1830 he commenced engraving in aquatint, executing several plates after Leopold Robert and Delacroix. He soon, however, returned to line-engraving, and exhibited a large plate of the 'Marriage of Cana,' from the great Paolo Veronese in the Louvre. For this he was decorated. He died in 1861.

PREW, JÖRG, (BREU, or PREU,) was a painter at Augsburg in the 16th century, an imitator of Altdorfer. He was most likely identical with "Georg Prew von Aue, 1501," as he signs himself on a picture at Herzogenburg, in Austria. He began to work in Augsburg about 1500, and died there in 1536. The Munich Pinakothek contains a 'Battle of Zama' by him. It is signed JORG PREW, and with a monogram as well. The arms of Bavaria and the letters H.W. (Duke Wilhelm IV.) also appear upon it.

PREWITT, WILLIAM, an English miniature painter of considerable merit in the middle of the 18th century. He was a pupil of Zincke, and practised in London. His works are in enamel and brilliant in colour. There is a good specimen of his art in the Kensington Museum.

PREY, J. Z., a painter, was born at Prague in 1744. He worked at Pressburg, visited Dresden and Frankfort, and in 1770 settled at Rotterdam. He painted portraits and historical subjects, and died at Bois-le-Duc in 1823.

PREYER, JOHANN WILHELM, German painter, born at Rheydt, near Düsseldorf, July 19, 1803. Still-life painter; studied at the Düsseldorf Academy, and subsequently travelled in Italy, Holland, and Switzerland. Most of his pictures are in America. He died at Düsseldorf, February 19, 1889.

PREZ, F. DES. See DESPREZ.

PREZIADO. See PRECIADO.

PRICE, (I.) WILLIAM the elder, died 1722, was the ablest pupil of Henry Gyles (or Giles) of York, "a celebrated Glasse-Painter" (died 1709). Price, like other glass-painters of the period, worked more in enamelled glass than in pot-metal or mosaic of transparent glass.

Oxford, Christchurch, 1696: He painted for the east window a copy of Sir James Thornhill's 'Nativity'; this work was taken down by Sir G. G. Scott.

Merton College Chapel, 1702: The east window; six lights in grisaille, representing the 'Life of Christ,' signed by the artist. With the donor's name and the date MDCCII. Still in its place.

II. JOSHUA, his brother and fellow-pupil; successor to Gyles. Works dated 1715 and 1717.

Oxford, Queen's College Chapel, 1715: The east window, the 'Holy Family with Angels.'

Queen's College Hall: The round-heads of the windows, containing portraits and coats-of-arms, are probably by Joshua Price.

1717: He was engaged to repair a number of 17th century windows in Queen's College Chapel, the work of Abraham van Linge; and he also restored and added to the windows of—

Denton Church, near Bungay, 1716–17.

III. WILLIAM, the younger, died 1765, Joshua's son. He died unmarried in London.

Westminster Abbey, 1722–35: He worked on several of the windows, the money being voted by Parliament for the work. The great west window is his finest work.

Oxford, New College Chapel, 1740: He repaired and completed the Flemish windows of the school of Rubens, adding to them a good deal.

Winchester, College Chapel: the 'Genealogy of Adam,' now removed.

Wilton House: The 'Herbert Family.'

Gloucester, the Bishop's Palace: A window, the 'Resurrection.'

Westminster, St. Margaret's Church: One of the Price family repaired the window, the 'Crucifixion with Saints,' when it was still in the chapel of Copt Hall,

near Epping. An advertisement, quoted in the 'Arch. Journ.' xxxiv., p. 103, sets forth that: "Whereas the ancient Art of Painting and Staining Glass has been much discouraged, by reason of an opinion generally received that the *Red Colour* (not made in Europe for many years) is totally lost; these are to give notice, that the said *Red* and all other colours are made to as great a degree of Curiosity and Fineness as in former Ages by William and Joshua Price Glasiers and Glass-Painters, near Hatton Garden in Holborn, London; where Gentlemen may have Church History, etc., Painted upon Glass in what colours they please, to as great Perfection as ever . . ." C. B.

PRICKE, ROBERT. See PRYKE.

PRIEM, JOSEPH, a German painter, born at Illestissen in Bavaria in 1776. He was a pupil of Kellerhoven, and painted landscapes and historical subjects. He died in 1822.

PRIEST, THOMAS, was an English landscape painter, who resided at Chelsea about the year 1738. He chiefly painted views of the Thames, and published a set of eight etchings of Chelsea, Mortlake, and other places on the river.

PRIETO, THOMAS FRANCISCO, engraver, was born at Salamanca in 1716. He was a pupil of Lorenzo Monteman y Cusens, and Director of the Academy of San Fernando. His daughter MARIA DE LORETTO, a Spanish amateur engraver, was born at Madrid in 1753. She was received an honorary member of the Academy of San Fernando, and died in 1772.

PRIEUR, P., a great enamel portrait-painter of the seventeenth century, of whom very little personal history is known. He was in England in 1669 painting Charles II.; in 1670 in Poland, and in 1671 in Denmark. He also visited France and Spain, and it is believed Russia. There are fine portraits by him in Windsor Castle, the Dartrey Collection, London, Rosenborg Palace, Copenhagen, and the Hermitage, St. Petersburg.

PRIEUR, ROMAIN ETIENNE GABRIEL, a French landscape and historical painter, born at Ferté Gaucher, Seine et Marne. He was a pupil of V. Bertin in landscape. He died in 1879.

PRIMATICCIO, FRANCESCO, was born at Bologna in 1504. He was of good birth, and his family, perceiving his strong inclination for art, placed him first with Innocenzo da Imola, and afterwards with Bagnacavallo. Thence he migrated to the studio of Giulio Romano, who had more influence on his style than his earlier masters. Primaticcio worked with Giulio at Mantua, in the Palazza del Té. On the Duke of Mantua being asked to recommend an artist to Francis I., he sent him Primaticcio, who for a time collaborated with Il Rosso at Fontainebleau. A quarrel arising, however, Primaticcio was sent back to Italy to collect works of art for the French King. During his absence his rival died, and he succeeded to the vacant post of Director of the Works at Fontainebleau. In this office Primaticcio was successively confirmed by Henry II., Francis II., and Charles IX. He died in Paris in 1570. Much of Primaticcio's work at Fontainebleau, (most of it, however, actually painted by Niccolo dell' Abate from his designs,) was destroyed in 1738, when some structural alterations were made in the palace. All that remains is the decoration of the guard chamber, now called the "Salle de Madame d'Étampes," a series of frescoes illustrating the career of Alexander the Great, painted by Niccolò after his master's designs, and various scenes from classic mythology, painted by Primaticcio himself All these works have undergone much "restoration," and now the art of their author is perhaps to be best appreciated through the fine series of his drawings in the Louvre. His easel pictures are very rare. At Fontainebleau there is a full-length nude figure of 'Diana,' and at Castle Howard a fine 'Return of Ulysses.'

PRIMAVESI, JOHANN GEORG, painter and engraver, was born at Heidelberg in 1776. He drew a series of landscapes illustrating the Rhine from its source downwards. He became court-painter at Heidelberg. Twelve etchings by him of 'Heidelberg Castle,' and some of views from Mannheim and Baden, are extant. The date of his death is not known.

PRIMI, GIOVANNI BATTISTA, a marine and portrait painter, was a pupil of A. Tassi and a native of Rome. He resided a long time at Genoa, where he died in 1657.

PRIMISSER, JULIE. See MIHES.

PRIMO, LUIS, known as GENTILE on account of his gentle manners, was born at Brussels in 1606, and went when young to Rome, where he spent thirty years, and was in 1650 received into the Academy of Saint Luke. He was employed by Pope Alexander VII., whose portrait he painted. In the church of San Marco a painting exists by him of 'St. Anthony,' and in the Cappuccini at Pesaro there are a 'Nativity' and 'St. Stephen.' One of his best works is the 'Crucifixion,' in the church of St. Michael at Ghent. Others are, 'Phœbus in the Chariot of the Sun' (engraved by Bloemaert), 'St. Raymond,' and 'S. Carlo Borromeo healing the Plague-stricken.' Primo painted many portraits, which are remarkable for their finish. He died at Rome in 1668.

PRINA, PIER FRANCESCO, a native of Novaro, who is commended by Orlandi for his decorative frescoes. He was living in 1718.

PRINCE, LE. See LEPRINCE.

PRINETTI, CONSTANTINO, landscape painter, was born at Canobbio in 1830. After studying at the Milan Academy under Canella he travelled in Germany, Holland, Paris, Normandy, England, and Scotland. He died at Milan in 1855. Among his paintings we may name:

The Brienzer See.
The Battle-field of Näfels; *engraved by Salathé.*
Dundas Castle.
The Thames and Houses of Parliament.
Street in Edinburgh.
Valsasina.

PRINS, B. M., a painter of landscapes and sea-pieces, was living at Amsterdam about 1824.

PRINS, JOHANN HÜIBERT, a painter of views of the interiors of cities, was born at the Hague in 1757. He was intended for the medical profession, but his predilection for painting induced him to quit his home and the university in order to avoid his friends, who were strongly opposed to his inclination. He rambled, as an artist, through Brabant and France, where he made numerous sketches and drawings, with which, after two years' absence, he returned to his own country. He visited Amsterdam, Utrecht, and Leyden, and painted views in each of those cities. The Dutch writers say he painted in the manner of Berck-Heyden and Van der Heyden, but his pictures resemble theirs only in subject. His pictures, which are generally small, are representations of the cities of Holland, with landscapes and marine views. Besides oil

An enamel] [*Collection of the Earl of Dartrey*

PROBABLY NICOLAS FOUQUET, FINANCE MINISTER TO LOUIS XIV., 1658

P. PRIEUR

[*Collection of the King of Denmark*

FREDERIK III., 1663

paintings, he executed numerous drawings, aquarelles, and etchings. He was drowned in a canal at the Hague in 1806.

PRIOR, THOMAS ABIEL, an English line engraver, was born on November 5th, 1809. He practised the severest form of engraving in line, and in that method interpreted Turner with rare skill. He merits a place among what are called 'Turner's Engravers' by the fact that he engraved one plate during the painter's life, and under his supervision, the 'Heidelberg.' He resided for many years at Calais, where he was engaged as drawing-master in one or two of the public colleges. His plates were done in his spare time. He died at Calais, November 8, 1886. The list of his plates is not long:

Heidelberg; *after Turner.* (1846.)
Zurich; *after the same.* (1854.)
Apollo and the Sibyl; *after the same.* (1873.)
The Golden Bough; *after the same.*
Venice, the Dogana; *after the same.* (1859.)
The Goddess of Discord; *after the same.* (1860.)
Dido building Carthage; *after the same.* (1863.)
Heidelberg Castle in the olden Time; *after the same.* (1861.)
The Sun rising through Mist; *after the same* (1874); begun by Chapman.
Crossing the Bridge; *after Landseer.*
The Fighting Temeraire; *after Turner.* (1886.)
And three plates for 'The Turner Gallery.'

PRIWITZER, JOHANN, was a Danish artist, who visited England in the time of James I., and probably had court favour, as it is said that he painted the portraits of many of the nobility. The only one, however, on record, is that at Woburn Abbey, of Sir William Russell, in the robes of the order of the Bath, and attended by a dwarf (dated 1627).

PROBST, JOHANN BALTHAZAR, a German engraver, was born in 1673, and died in 1748. He worked chiefly with the burin, in a neat, formal style. Among other prints, he engraved several of the plates after antique statues in the 'Dresden Gallery.' We have also by him some prints after Luca Giordano, Bernardino Poccetti, Rugendas, and Ridinger. He also engraved several plates of birds and beasts in the menagerie of Prince Eugene, published in 1734.

PROCACCINI, ANDREA, was born at Rome, Jan. 14th, 1671, and was brought up in the school of Carlo Maratti. He painted historical subjects in the style of his master, and among his other works in the public edifices at Rome, is his picture of Daniel, in the series of the twelve prophets painted by order of Clement XI., in San Giovanni Laterano. He assisted the same pontiff with his advice on the establishment of his tapestry factory. He was invited to the court of Spain, where he resided fourteen years, and was appointed cabinet painter to Philip V. He executed many important works in the palaces and churches of Spain, but his smaller pictures are very few. He etched gracefully, and in this branch of art there are by him a half-length of 'San Vincente Ferrer,' an 'Infant Bacchus,' 'Diana in the Chase,' 'Clelia passing the Tiber,' the 'Supper at Emmaus,' and 'The Transfiguration' (after Raphael); and other pieces, after Carlo Maratti. He died at San Ildefonso in 1734, and was buried with great pomp in the convent of San Francisco de Segovia.

PROCACCINI, CAMILLO, the son of Ercole Procaccini the elder, was born at Bologna in 1546, and was first instructed by his father; but he afterwards visited Rome, where he particularly applied himself to studying the works of Raphael and Michelangelo. Correggio and Parmigiano were also the objects of his imitation. Finding the presence of the Carracci an obstacle to his success at Bologna, he removed to Milan, where most of his works are to be met with. He died at that city in 1625. Among the most remarkable of his pictures are those of the 'Martyrdom of St. Agnes,' painted in fresco, in the sacristy of Milan cathedral; a 'Madonna and Child,' in Santa Maria del Carmine; an 'Adoration of the Shepherds,' in the Brera; and the ceiling of the church of Padri Zoccolanti, representing the 'Assumption of the Virgin'—all in the same city. But his best known performances are his 'Last Judgment,' in the church of San Prospero at Reggio; and his 'St. Roch administering the Sacrament to the Plague-stricken,' a really admirable work, to which Annibale Carracci paid a tribute of admiration when he expressed his reluctance to paint a companion picture to it, representing St. Roch distributing Alms to the Poor. Procaccini was commissioned by the Duke of Parma to execute some frescoes in the cathedral at Piacenza, in competition with Lodovico Carracci, and accordingly he painted the 'Coronation of the Virgin,' with a beautiful choir of angels. The Parma Gallery possesses also a 'Plague' by him. In the Uffizi there is a small 'Madonna and Child.' Of his works at Bologna, the most important are the 'Adoration of the Shepherds,' in the church of San Francesco; the 'Nativity,' now in the Pinacoteca; the 'Crucifixion of St. Peter,' in San Petronio; and the 'Annunciation,' in S. Clemente. Camillo Procaccini possessed a fertile invention, and great facility of hand. His colour is fair, and his draperies are cast with judgment and taste; but his facility often led him into extravagance and mannerism. He has left several etchings, among which are the following:

The Holy Family reposing, in which St. Joseph is represented lying on the ground, resting on the saddle of the ass.
Another Holy Family, in which St. Joseph is presenting an orange to the Infant. 1593.
The Virgin suckling the Infant, St. Joseph standing behind her.
The Virgin and Child with St. Peter and St. Anthony.
The Transfiguration, of which there are two impressions; the *second* retouched by another hand, but in a very able manner.
St. Francis receiving the Stigmata. 1593.

PROCACCINI, CARLO ANTONIO, the third son of Ercole and the brother of Camillo and Giulio Cesare Procaccini the elder, was born at Bologna about the year 1555, and is said to have been instructed in art by his father, though he practised a different genre. He excelled in painting landscapes, flowers, and fruit, and his pictures possessed sufficient merit to secure them a place in the best collections in the Milanese. He was also much employed in commissions for Spain.

PROCACCINI, ERCOLE, the elder, was born in 1520 at Bologna. His principal works are in that city. The following are the most worthy of notice: in the church of San Benedetto, a picture of the 'Annunciation;' in San Giacomo Maggiore, 'The Conversion of St. Paul,' and 'Christ praying in the Garden;' in San Bernardo, 'St. Michael discomfiting the rebel Angels;' and in St. Stefano, a 'Deposition from the Cross.' Ercole established an Academy at Milan, which became the most celebrated of his time, and, besides his

own sons, turned out some of the most distinguished artists of the Milanese school. He died after 1591. Other works:

Bologna.	*Gallery.*	A Pietà.
	„	The Annunciation.
„	„	St Augustine and an Angel.

PROCACCINI, ERCOLE, the younger, the son of Carlo Antonio Procaccini, was born at Milan in 1596, and was educated in the school of his uncle Giulio Cesare. He followed the style of his instructor, and painted several pictures for the public edifices and private collections at Milan. One of his best works is an altar-piece representing the 'Assumption of the Virgin,' in the church of Santa Maria Maggiore at Bergamo. On the death of Giulio Cesare, he became the director of the academy established by the Procaccini, and died in 1676. Other works:

Milan.	*Brera.*	The Crucifixion.

PROCACCINI, GIULIO CESARE, the younger brother of Camillo Procaccini, and son of Ercole Procaccini the elder, was born at Bologna in 1548. He was taught the rudiments of design by his father, and for some time applied himself to the study of sculpture, in which he had made some progress, when the reputation his brother Camillo had acquired as a painter induced him to change the chisel for the pencil. He studied in Rome and Venice, and appears to have formed his style upon the principles of Correggio, whom in his smaller cabinet pictures he sometimes successfully imitated. At Rome, where he passed some time, the productions of Raphael were particularly the objects of his attention. In 1618 he was invited to Genoa, where he worked in the ducal palace. He died at Milan about 1626. An etching representing the Virgin with the Infant Jesus, has been attributed to him, but doubtfully. Of his principal extant paintings we may note:

Dresden.	*Gallery.*	Virgin and Child.
„	„	St. Roch curing the Plague-stricken.
Edinburgh.	*Nat. Gall.*	A Dead Christ, with the Magdalen and Angels.
Florence.	*Uffizi.*	His own Portrait.
Genoa.	*Ducal Pal.*	Adam and Eve driven from Paradise.
„	*Brignola Pal.*	Holy Family.
„	„	Charity.
„	*Doria Pal.*	The Dead Christ
Milan.	*S. Antonio.*	The Annunciation.
„	*Ambrosiana.*	His own Portrait.
„	*Brera Mus.*	Adoration of the Magi.
„	„	Virgin, St. Ambrose, and St Charles.
„	„	The Magdalen.
„	„	St. Cecilia.
Modena.	*Museum.*	The Circumcision. (*Colossal Composition.*)
Paris.	*Louvre.*	Holy Family.
Petersburg.	*Hermitage.*	A Madonna.
„	„	Marriage of St. Catharine.
Toulouse.	*Museum.*	Marriage of St. Catharine.
Turin.	*Museum.*	Virgin adored by SS. Cecilia and George.

PROCTOR, THOMAS, an English historical painter, born at Settle (Yorks.), April 22, 1753. His parents were in humble circumstances, and for some years he had to devote himself to uncongenial occupations in Manchester and London. But the love of art at length prevailed, and he entered the schools of the Academy in 1777. His student career was eminently honourable, culminating in 1784 with the gold medal for his picture of the 'Tempest.' He also devoted himself to modelling with such success that he ranks high among English sculptors. In 1785 he exhibited a statue of Ixion, which was bought by Sir Abraham Hume. He then produced a group of 'Diomed devoured by his Horses,' which, failing to sell it, he destroyed in a fit of despondency. The first pictures he sent to the Academy, in 1780-3, had been portraits, and in 1789 he again returned to that genre. In 1794 he was elected to the travelling studentship of the Academy, but could not be found, as for some years he had sent no address with his contributions to the Exhibition. West, however, tracked him out, and found him living on bread and water in an attic in Clare Market. Hopes of prosperity had come too late, and a few days later he was found dead in his bed. He was in his forty-first year, and was buried in Hampstead churchyard.

PROFONDAVALLE, VALERIO, an historical painter, born at Louvain in 1533. He lived for some time at Florence, and afterwards settled at Milan. His daughter PRUDENZIA painted still-life and historical subjects. Their real name was Diependale, and they belonged to a famous glass-painting family in Louvain of the 15th and 16th centuries.

PRONCK, CORNELIS, was born at Amsterdam in 1691, and was taught drawing by F. van Houten, and painting by Arnold van Boonen. He became a good portrait painter, and had much employment; but he preferred making views of cities and landscapes, in Indian ink and in water-colours. Many of his drawings, however, are after other Dutch masters. He died in 1759.

PRONTI, Padre CESARE, originally BACCIOCCHI, was born at Rimini in 1626, and was brought up at Bologna, under Guercino. He was commonly called PADRE CESARE da RAVENNA. He painted historical subjects, and was much employed for the churches at Rimini and Ravenna. At an early period of his life he became a monk of the order of St. Augustine, and was afterwards principally engaged in painting altar-pieces for the churches of his fraternity, of which one of the best is a picture of St. Tommaso da Villanova, at the Augustines at Pesaro which he embellished with a background of admirable architecture. He died at Ravenna in 1708.

PROPERT, JOHN LUMSDEN. This celebrated physician finds a place in these pages on account of his excellent work with the etching-needle. He was born in 1834, and exhibited at the Royal Academy fifteen etchings, of which 'The Relic of the Past' (1877) and 'The Shipwreck,' after Turner (1878), may be considered as the finest works. He exhibited also at the first Exhibition of the Society of Painter-Etchers in 1881, and published altogether about forty plates. He finally gave up etching in 1887. He was the possessor of a fine collection of miniatures, and was very much interested in these works of art. In 1887 he published his important work on 'The History of Miniature Art.' In 1889 he wrote the introduction to the Catalogue of the Exhibition of Miniatures held at the Burlington Fine Arts Club. The Catalogue of the Collection in its illustrated form has become very rare, and is a most important work of reference. Dr. Propert's introduction is a luminous account of the art and its chief exponents. He also contributed a series of five articles on 'English Miniatures' to the 'Magazine of Art' in 1891. His collection was exhibited and sold at the rooms of the Fine Art Society in 1897, and his fine collection of Wedg-

wood and silver was sold at Christie's after his death, which occurred in 1902. He was a man of very fine taste and of great judgment, and the gallery at his house, which opened out from his consulting-rooms, was full of precious things of beauty, collected in many parts of the world with unusual discrimination.

PROSPETTIVE, Dalle. See Agostino, also Paltronieri.

PROTAIS, Paul A., an artist who devoted almost all his time to painting military subjects. He was born in Paris in 1826, was a pupil of Desmoulins, and followed the French army in the practice of his art into Italy and the Crimea. He was a man of little fear, and thought nothing of posting himself close to the engaging forces in order that he might represent the scene of carnage with vivid truth. Twice he was wounded, and twice received a medal. He exhibited a great many battle pictures between 1857 and 1877, and died in 1886.

PROTOGENES, one of the most illustrious of ancient Greek painters, was a native of either Caunus or Camirus, both cities of Caria. His life as an artist was, however, spent at Rhodes, which he only once quitted on a visit to Athens. He flourished between 330 and 300 B.C. It is not known of whom he was a disciple, but it is probable that he received his instruction from some obscure artist, or that he formed his style by a general study of the painters who had preceded him. It is certain that for some time he practised ship-painting for a livelihood, that the early part of his life was passed in indigence and obscurity, and that he was considerably advanced in years before he became known as an artist. One of his principal pictures, which has been celebrated by several writers, represented the hunter Ialysus with his Dog; it was long preserved in the Temple of Peace at Rome. A singular story is told of the production of this painting. Protogenes was engaged upon it for seven years, during which he lived wholly upon lupins and water, hoping thereby to give his fancy freer powers. But at the last he found himself wholly unable to produce the appearance of froth in the dog's mouth, and after many unsatisfactory attempts he threw his sponge upon the canvas in a fit of vexation. He had aimed it exactly at the mouth of the animal, and the stroke produced the very effect which he had been seeking so long in vain. A much greater interest attaches to this picture in the fact that it was the means of saving a portion of the city of Rhodes from destruction, and delaying the capture of the whole, when it was besieged (B.C. 305) by Demetrius Poliorcetes, who, finding that the only ready means of mastering the place consisted in setting fire to that side on which was the house of Protogenes, chose rather to protract the siege indefinitely than to destroy such a work of art. The atelier of Protogenes was situated without the walls of the city, where, to the astonishment of the besiegers, he continued to paint with the most perfect tranquillity and indifference. This circumstance being made known to Demetrius, he ordered the artist to be brought to his tent, when he demanded how he could persist in the quiet exercise of his profession when surrounded by the enemies of his country. Protogenes replied, that he did not consider himself to be in any danger, as he was convinced that a great prince like Demetrius did not wage war against the arts, but against the Rhodians.

It was during these hostilities that he painted his famous picture of a Satyr playing on a Flageolet. Into this he introduced a partridge, which he depicted so accurately that some live partridges on being placed near it showed themselves deceived by the resemblance; but Protogenes, not wishing to be regarded as a mere mechanical imitator, and observing that the presence of the partridge blinded the spectators to everything else, obliterated it from the painting altogether. Another admired work of Protogenes was a subject taken from the 'Odyssey,' representing Nausicaa driving a chariot drawn by mules. A fourth was in the Propylæa of the Athenian Acropolis, and represented the sacred ships 'Paralus' and 'Ammonias.' Pliny mentions some others, but the length of time devoted by Protogenes to each prevented the number from being large. His great contemporary Apelles found the one fault in him that he "did not know how to let his pictures alone."

The association of these two masters gave rise to more than one interesting episode. Notwithstanding the distinguished talents of Protogenes, his fellow-citizens were either insensible to his merit, or were more than usually parsimonious in remunerating him. He continued to live in extreme poverty, until the generosity of Apelles roused the Rhodians from the indifference they had shown to his talents. When that painter visited Rhodes, he was struck with admiration on seeing the works of Protogenes. He demanded what price he put upon his pictures, and the painter of Rhodes having named an inconsiderable sum, Apelles, indignant at the injustice, offered him fifty talents for each of his works, publicly announcing that he could sell them again as his own at a profit. This liberality opened the eyes of the Rhodians, who now gladly gave the painter a higher sum than Apelles had offered, rather than have their city deprived of what they had at length learned to appreciate.

When Apelles first landed at Rhodes on the occasion of the above interview, he called at the house of Protogenes, but found him from home. Instead of leaving his name with the servant he drew with a brush an extremely fine line on a panel that lay before him. This being shown to Protogenes on his return, he declared that it must have been Apelles who had called upon him, and taking a brush with a different colour, he drew a still finer line upon the first line itself, desiring that this might be shown to his visitor upon his second call. When this took place, Apelles with a third colour drew a yet finer line upon this second one, and Protogenes upon seeing this was compelled to declare that the attenuating process could go no further!

PROU, Jacques, a French painter and engraver, was born in Paris about the year 1639, or, according to others, at Troyes, in 1624, and died at the end of the same century. He was a scholar of Sebastien Bourdon, and painted landscapes in the style of that master. Of his works as an engraver, the following are the most worthy of notice:

A set of twelve Landscapes and Views; *after his own designs.*
A set of six large Landscapes; *after Seb. Bourdon.*
The Baptism of Christ by St. John; *after the same.*
The Flight into Egypt; *after Agost. Carracci.*

PROUD, ——, an obscure engraver, whom Strutt mentions as having resided in England about the year 1760. He engraved a few plates for books and portraits, among which was that of

Sarah Philips, prefixed to 'The Lady's Handmaid.' 1758.

PROUT, J. SKINNER, nephew of Samuel Prout, was born at Plymouth in 1806. He practised chiefly in water-colours, and was a member of the Institute, but was chiefly self-taught. He published 'Antiquities of Chester,' and 'Castles and Abbeys of Monmouthshire' in 1838. He also visited Australia, and resided for some time in Sydney and Hobart Town. On his return he lived for many years in Bristol, and published a work on the antiquities of that town. The sketches for this were made in company with W. Muller, with whom he formed a close friendship. He afterwards came to London, where he died August 29, 1876.

PROUT, SAMUEL, was born in Plymouth about 1784, and educated at the Grammar School. When quite a child he had a sunstroke, which affected his health for the rest of his life. He accompanied John Britton into Cornwall in 1801, and he afterwards went to reside with him in Clerkenwell, during which time he was employed by the chief topographical draftsman of the day. In 1805 he returned home, but returned to London in 1812. He exhibited occasionally at the Academy and British Institution from 1803 to 1827. In 1820 he was elected a member of the Water-Colour Society. In 1818 he visited the Continent, and became famous as the painter of foreign Cathedrals and Market-places. In 1824 he visited Italy, and fac-similes of the sketches of his travels were published in 1839. He contributed to the Annuals, and for Ackermann he undertook drawing-books for learners. Prout died in Camberwell February 10, 1852. Works:

London.	*S. Kensington Museum.*	Bridge near York.
"	"	Arch of Constantine, Rome.
"	"	Porch of Ratisbon Cathedral.
"	"	Wurzburg.
"	"	Castle on a Rocky Shore.
"	"	Old House near Tunbridge.
"	"	Cottage near St. Michael's Mount.
	"	The Beach, Hastings.
"	"	The Zwinger, Drsden.
"	"	Temple of Minerva Medica, Rome.

A collection of Prout's drawings was exhibited at the Fine Art Society's Galleries in 1879-1880, and notes upon it written by J. Ruskin.

PROVENÇAL, JOSEPH, a French historical painter, born in Lorraine. He was a pupil of Cl. Charles and painted several frescoes in the churches of Nancy. He flourished about 1679.

PROVENCE, a German historical painter, who studied in Italy and afterwards settled in Berlin. He died in 1701.

PROVENZALE, MARCELLO, was born at Cento in 1575. He was a scholar of Paolo Rossetti, but is chiefly distinguished for his talents as a mosaicist Baglione describes several of his works at Rome, executed under the direction of Paul V., among which is the portrait of that pontiff, now in the Borghese Palace. In conjunction with Rossetti, he executed several mosaics in the Capella Clementina, in St. Peter's, from the cartoons of Cavaliere Cristofano Roncalli; and for the Cardinal Scipione Borghese he finished some smaller works, among which is 'Orpheus playing on the Lyre, surrounded by animals.' He died at Rome in 1639.

PROVENZALI, STEFANO, a native of Cento and a pupil of Guercino. Crespi extols his battle-pieces.

PROVOST, NICOLAS. See PRÉVOST

PRUCKER. See PRUGGER.

PRUD'HOMME, ANTONIE DANIEL, a Dutch amateur, born at Zwolle in 1745. He at first entered on a commercial career, but after a voyage to Demerara he settled at Antwerp, and devoted himself to art. He painted landscapes, sea-pieces, and portraits. He died in 1826.

PRUD'HON, PIERRE, a French historical and portrait painter, born at Cluny (Saône et Loire) in 1758. He was the thirteenth child of a stonemason, who died soon after his birth. His mother had a great affection for him, but her narrow means were insufficient to provide for his education, which was due to the charity of the monks at the Abbey of Cluny. The pictures which decorated the walls of the monastery early developed his taste for art. The fruits of this were first seen in his exercise-books, which he covered with sketches. Unaided, he taught himself the elements of oil-painting with the very humble materials which lay within his reach. At the critical age of sixteen, when his schooling was completed, he was fortunate enough to find a friend in the Bishop of Macon, who placed him in the Academy of Dijon. Here his progress was satisfactory, and his future seemed full of promise, when he contracted an imprudent marriage at the early age of nineteen. To continue his studies, he migrated to Paris in 1780, and received some assistance from an engraver named Wille. The great object of his ambition was to study in Italy, and to enable him to do this, he competed in 1782 for a triennial prize founded by the estates of Burgundy. Concerning this competition there is an interesting little story, showing the painter's kindliness of disposition. One of the competitors was overwhelmed with grief at being unable to finish his composition. By the assistance of Prud'hon he was enabled to complete it, and with such success that he was awarded the prize. Not to be outdone in generosity, he confessed the help which he had received, and the prize was adjudged to Prud'hon. During his sojourn at Rome, he diligently made use of his opportunities, and studied closely the masterpieces of Raphael, Correggio, and Leonardo da Vinci. He made the acquaintance of Canova, and the two artists formed a close friendship. Resisting the sculptor's entreaties to stay with him at Rome, Prud'hon returned to Paris in 1789. His wife now rejoined him, and for several years he had an uphill fight to supply the wants of an increasing family. Unknown to fame, he drew book-illustrations, portraits, headings for letters and concert-bills, and even designs to ornament the lids of sweetmeat-boxes. Whatever came he was glad to accept, so as to keep the wolf from the door of his comfortless home. So little prospect of success did he appear to have in the capital that in 1794 he spent two years in Franche Comté, painting portraits. Here he made the acquaintance of his fellow-countryman, M. Frochot, who afterwards, as Prefect of the Seine, became his warm patron. On his return to Paris, he executed some admirable designs for the publisher Didot, and his reputation gradually increased. The assignment to him of apartments in the Louvre, just before the close of the century, to execute the painting of 'Truth descending from Heaven,' for the design of which he had won a prize, marks that his position was at length assured. Cut off by his unfortunate marriage from home comforts, he found consolation in a *liaison* with a

Woodbury Co. photo] [*The Louvre*

PSYCHE CARRIED OFF BY ZEPHYRUS

pupil named Constance Mayer. He was introduced to her by a friend in 1803, when she was seeking for a master to replace Greuze. The tardy recognition of Prud'hon's merits secured him a fair share in the public commissions. The chief of these were a ceiling at the Louvre, 'Diana imploring Jupiter,' and the well-known 'Divine Justice pursuing Crime,' originally ordered by his friend Frochot for the Palais de Justice. For the latter work, exhibited in 1808, he received the Legion of Honour, and in 1816 was elected a member of the Institute. In 1821, he suffered a severe shock from the death of Mademoiselle Mayer by her own hand. His health gave way, and he died in Paris in 1823, in the arms of his friend, M. Le Boisfremont.

Prud'hon forms an interesting figure in the history of French art. His pictures have a grace and tenderness which is wanting in the works of all his contemporaries. This he ascribed to his study of Leonardo, whom he was accustomed to call his master and his hero. He is seen at his best, perhaps, in his smaller and less ambitious productions, such as his 'Zephyr,' where he has departed most from the historic style, and allowed freer scope to his poetic imagination.

The following is a list of Prud'hon's pictures in the public galleries of Europe:

Angers.	*Museum.*	The Two Souls.
Cherbourg.	*Museum.*	The Assumption. *Unfinished repetition of Louvre picture.*
Dijon.	*Museum.*	Three Portraits.
„	„	Various Sketches.
„	*Salle des Statues.*	Ceiling.
Dublin.	*Nat. Gallery.*	Cupid chastised.
Montpellier.	*Museum.*	Allegory of the Arts and Sciences. *Sketch.*
Orleans.	*Museum.*	Portrait of Abbé Barbier.
Paris.	*Louvre.*	Justice pursuing crime. 1808.
„	„	The Assumption. 1819.
„	„	The Crucifixion. 1822.
„	„	Minerva.
„	„	Interview of Napoleon and Francis II. after Austerlitz.
„	„	Four Portraits.
Quimper.	*Museum.*	Portrait of Mad. Steward.

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E. Delacroix, in the 'Revue des Deux Mondes,' Nov 1846.
Clement, C., 'Prud'hon.' 1872.
Blanc, Ch., 'Histoire des peintres français.'
Goncourt, E. and *J. de*, 'Prud'hon.' 1861.
„ „ 'L'Art du xix siècle.' 1882.

0.J.D.

PRUGGER, Niclas, (Prucker, or Brucker,) a painter of Munich in the 17th century, who died there in 1694. He was the son of a peasant of Trudering, near that city, and was educated by the help of the Electress Maria Anna, and trained in art by that of the Elector Maximilian I. of Bavaria, whose successor, Ferdinand Maria, appointed him his court-painter. The Pinakothek contains a portrait of the former Elector by him, together with a male portrait of 1664; and there also exist by him seven portraits of the above Electress on copper-plates the size of a groschen.

PRUNATI, Santo, an historical painter, born at Verona in 1656. He was a pupil of Voltolino and Falcieri at Verona, and of Loth at Venice. He also visited Bologna. There is a 'San Francesco di Sales' by him at the cathedral at Verona. His son, Michelangelo Prunati, was his pupil and painted in the same style.

PRUNEAU, Noel, a French engraver, was born in Paris in 1751. He was a pupil of Augustin de St. Aubin, in whose style he has engraved several plates, chiefly portraits, among which we may name the following:

Rosalia le Vasseur; *after his own design.*
Herman Boerhave; *the same.*
Albert de Haller; *the same.*
Gerard, Baron van Swieten, Architect; *after A. de St Aubin.*
Jean Joseph Sue; *after A. de Pujol.*
François de la Peyronie, principal surgeon to Louis XV

PRYKE, Robert, an English engraver, who studied under Hollar. He practised after the Restoration, and in 1675 published an edition of Pierre Le Muet's 'Architecture.'

PUBLIAN, Johann Gottfried, a German architectural painter of little merit, born at Meissen in 1809. He died at Düsseldorf in 1875.

PUCCINI, Biagio, an obscure painter, who flonrished at Rome in the reigns of Clement XI. and Benedict XIII.

PUCCIO D'ORVIETO, Pietro di, is entitled to notice for the reason that his works on the north wall of the Campo Santo of Pisa are believed to be the earliest examples of fresco-painting, properly so called. They represent the 'First Person of the Trinity;' 'The Creation of Man;' 'The Fall of Man and its consequences;' the 'Death of Abel;' the 'Death of Cain;' and 'The Deluge.' A 'Coronation of the Virgin', over the door of the second chpael, is also by him. These pictures display grandeur of conception and design, and a rare harmony of colouring. The series was continued, as far as the Visit of the Queen of Sheba, by Benozzo Gozzoli. Puccio painted in the later years of the 14th century. (See E. Förster, 'Beitrage,' p. 220.)

PUCHLER, Johann Michel, an engraver of whom very little is known, worked in a peculiar manner, towards the end of the 17th century. He engraved portraits with the point, the hair and habits are formed of writing. In this fashion he engraved a portrait of Martin Luther and his wife, after Cranach. It is signed *Mich. Puchler fecit.* Van Stettin speaks of a *Jan Gregoire Büchler*, a writing-master, who worked in this manner about the year 1692, and Brulliot conjectures that the two are identical.

PUCHNER, Melchior, was a painter of Ingolstadt, who produced several altar-pieces and other devotional pictures for the churches, and died in 1760.

PUDISS. See Pauditz.

PUELLACHER, Leopold, was born at Telfs in the Tyrol in 1776, and studied for a scene painter at Vienna under Gassner and Platzer. He painted scenes for Count Karolyi, and was in 1815 made court theatrical painter at Innspruck. He also executed several wall-paintings for Tyrolese churches. Puellacher was still alive in 1830.

PUGA, Antonio, a Spanish painter of familiar subjects, was a scholar of Velazquez, whose early manner he imitated cleverly. He flourished about 1650-60. In the Hermitage there is a 'Knife-Grinder' by him.

PUGET, François, painter and architect, the son of Pierre Puget. He studied first under his father, afterwards with Laurent Fauchier, a clever portrait painter, whose style he followed so closely

as to render their works almost indistinguishable. He executed several historical works and religious pictures for the churches. According to a letter written on January 10, 1753, by his son Pierre Paul Puget, many of the pictures ascribed to Pierre Puget, the sculptor, are by his son François. In 1683 François carried his father's group 'Milo of Crotona,' to the king at Versailles, and, in 1685, his 'Andromeda.' He died in 1707. Works :

The Calling of Matthew and other pictures in the Chapel at Château Gomber.
Portrait of the sculptor, Pierre Puget. (*Louvre.*)
Portrait Group of eight Musicians and Artists. (*The same.*)

PUGET, Pierre, (or Pujet,) painter, sculptor, architect, and engineer, was born at Château Follet, near Marseilles, October 31, 1622. At the age of seventeen he went to Italy on foot, working his way along the road. He visited Florence and Rome, assisted by Cortona ; he painted a ceiling in the Barberini Palace, and in the Pitti Palace at Florence, and returned to Marseilles in 1643. There he painted a portrait of his mother, and after a second journey to Italy, painted many works for his native city, and for Aix, Toulon, Cuers, and Ciotat. In 1655, being attacked by a severe malady, he was forced to give up painting, and henceforth devoted himself to sculpture. He visited Paris in 1659, leaving it after a six months' sojourn, disgusted with the court intrigue which had marred his arrangement for an equestrian statue of Louis XIV. He next spent six or seven years at Genoa, and then a second term at Toulon, finally settling in his native Marseilles, where he died in 1694. The portrait of himself at an advanced age in the Louvre, is by his son, François. An 'Annunciation' of graceful design but somewhat cold colouring is in the cathedral of Aix, and many of his pictures are at Marseilles and in its neighbourhood.

PUGH, Charles, an English landscape painter in water-colours, of the early tinted school, who exhibited at the Academy from 1797 to 1803. His subjects were mostly views in Wales and the Isle of Wight.

PUGH, Edward, an English miniature painter and landscape draughtsman, was born in the second half of the 18th century. His works appeared at the Academy from 1793 to 1808. He died at Ruthin in 1813. The illustrations in the following works are by him .

Modern London. 1805.
Cambria depicta. 1816.

PUGH, Herbert, a landscape painter and native of Ireland, who came to London about the year 1758, received a premium from the Society of Arts in 1765. He painted a few pictures also in which he attempted to imitate the style of Hogarth, but they were very indifferent performances. They were engraved by Goldar. There was a large landscape by him in the Lock Hospital. He was an intemperate man, and died comparatively young about the year 1789.

PUGIN, Augustus Charles, architectural draughtsman, was born in France in 1762. As a royalist he was proscribed by the leaders of the Revolution and obliged to flee to England, where, after many hardships due to his loss of fortune and ignorance of the language, he at length obtained employment from Nash, the celebrated architect. For several years he worked in Nash's office, devoting his spare time to the study of architectural drawing both in the schools of the Royal Academy and under Merigot, the aquatint engraver, whom he had known in France, and from whom he now took lessons. His skill as an architectural draughtsman was well known, his assistance being frequently sought in that capacity for publications of the period, and in 1808 he became a member of the Old Water-Colour Society, at whose Gallery he was often an exhibitor. The commencement of the revival of Gothic architecture in England opened a new field for his talent, and with the view of assisting in the establishment of that movement, he began a series of illustrated works on the Gothic style which did much to bring about its success. It was in this connection that he opened an office for the study of architecture, first of all in Store Street, near Tottenham Court Road, and subsequently in Great Russell Street, where he received pupils, who assisted him in the production of the necessary plates for his publications. Four of his water-colours, dealing with the Coronation of George IV., are in South Kensington Museum. In 1802 he married Miss Catherine Welby, and after living for many years in Bloomsbury, died at his residence there in 1832, leaving one child, Augustus Welby Pugin, the architect of that name. He was buried in St. Mary's Church, Islington. A list of the principal publications on which he was engaged is appended :

Ackermann's Microcosm of London (plates with Rowlandson). 1808.
Specimens of Gothic Architecture from Oxford (with Mackenzie). No date.
Ackermann's Repository of Arts (plates of furniture). 1810–27.
Specimens of Gothic Architecture. 1821–23.
Views of Islington and Pentonville (with Brayley). 1823.
Illustrations of Public Buildings of London (with Britton). 1825–28.
Specimens of Architectural Antiquities of Normandy (with Britton and Le Keux). 1826.
Examples of Gothic Architecture. 1828–31.
Views of Paris and Environs (with Heath). 1828–31.
Gothic Ornaments from Ancient Buildings in England and France. 1831.
Ornamental Gables. 1831. S. P. P.

PUGIN, Augustus Welby Northmore, is best known as an ecclesiastical architect and the leader of the Gothic revival in this country, but calls for mention here as an architectural draughtsman, water-colourist, and etcher. He was born in London on March 1, 1812, and at the age of thirteen assisted his father, Augustus Pugin, in the production of the series of illustrated works on architecture which he was then publishing. Five years later we find him engaged for a short period in scene painting, when he designed the scenery for a new opera of 'Kenilworth,' which was produced in London in 1831 ; but he soon returned to his favourite art, and, on the death of his father in 1832, completed and published the last volume of 'Examples of Gothic Architecture.' In the intervals of his professional practice he found time to write several works, in which he strongly advocated the claims of Gothic art, and which were illustrated by himself, chiefly with etchings. He was a very rapid draughtsman, and left a large number of sketches, mainly of architectural subjects, both in pencil and water-colour, which deserve to be better known, for they reveal an exceptional knowledge of perspective, and appreciation of the effects of light and shade. These are almost wholly in private hands, though after his death his family caused a selection of some

hundreds of them to be photographed and published in two volumes in 1865. Unfortunately these reproductions are too small in scale to be altogether satisfactory. He essayed painting in oils, but the comparative slowness of the process did not appeal to him, and after two or three attempts he returned to the medium which better accorded with his temperament. Many of the leading artists of the time were amongst his friends, the chief being Clarkson Stanfield, R.A., and J. R. Herbert, R.A., the latter of whom painted his portrait, which still hangs in the residence he built for himself at Ramsgate. His career as an artist has been described by Benjamin Ferrey, a fellow-pupil in his father's office, in a 'Life' published by him in 1861. After being married three times, and leaving several children, of whom the eldest son was Edward Welby Pugin, who succeeded to his father's practice as an architect, he died on September 14, 1852, at the early age of 40, and was buried at Ramsgate, in St. Augustine's Church, of which he was both the founder and the designer. In the subjoined list of his chief works those published previous to 1844 were illustrated with etchings by himself; from that date the illustrations were re-drawn for lithography, and have lost much of their character in the process.

Gothic Furniture. 1835.
Details of Ancient Timber Houses. 1836.
Designs for Gold and Silversmiths. 1836.
Designs for Iron and Brasswork. 1836.
Contrasts (second edition, with extra plates, published in 1841). 1836.
True Principles of Pointed or Christian Architecture. 1841.
Agology for the Revival of Christian Architecture. 1843.
Present State of Ecclesiastical Architecture in England. 1843.
Glossary of Ecclesiastical Ornament and Costume. 1844.
Floral Ornament. 1849.
Treatise on Chancel Screens and Rood Lofts. 1851.

PUGLIA, Giuseppe, called Giuseppe del Bastaro, was a native of Rome, and, according to Baglioni, flourished from 1600, and chiefly during the pontificate of Urban VIII. There are several of his works in the churches at Rome, of which the most deserving of notice are 'The Presentation in the Temple,' in the cloister of the Padri della Minerva; and an altar-piece in the church of Santa Maria Maggiore, representing 'The Assumption of the Virgin.' In the church of San Girolamo there are a 'Descent from the Cross,' and a 'Death of St. Jerome.' Bastaro died at Rome in 1640.

PUGLICOCHI, Antonio, a native of Florence, and pupil successively of Pietro Dandini and Ciro Ferri.

PUIS, Du. See Dupuis.

PUJET. See Puget.

PUJOL, Alex. D. See Abel de Pujol.

PULIAN, Johann Gottfried, was born at Meissen in 1809, and was a landscape and architectural painter. In 1837 he began to attend the Academy at Dusseldorf, in which city he died in 1875. His best productions are picturesque sketches from the old towns of Belgium and the Rhine. Among them we may name:

The City Gate of Neuss. 1840.
Schwalbach, on the Rhine.
Various Views in Bacharach, on the Rhine.
The Cathedral of Limburg.
St. Nicholas' Church at Ghent.

PULIGO, Domenico, was a painter of Florence, born in 1475, and brought up in the school of Domenico Bigordi, called Ghirlandaio. On the death of that master, in 1498, when he was twenty years of age, it does not appear that he made choice of another instructor, but he acquired considerable reputation as a portrait painter, and by some easel pictures representing Madonnas and Holy Families, some of which are in the Borghese and Colonna Palaces at Rome, and the Pitti at Florence. He formed an intimate acquaintance with Andrea del Sarto, and though several years older than that painter, he improved his style by a study of his works. He is stated to have worked also with Ridolfo Ghirlandaio. Puligo died in 1527. Works:

Florence.	*Pitti Gal.*	Five Holy Families.
Panshanger.		A Portrait.
Madrid.	*Prado.*	A Holy Family.

PULIGO, Jacone, the brother of Domenico Puligo, was also a scholar and assistant of Andrea del Sarto. He was a very inferior painter.

PULZONE, Scipione, called Gaetano, was born at Gaeta in 1550, or, as Zani states, 1562, and was a disciple of Jacopo del Conte. He painted historical subjects, but more especially portraits, and drew those of the most illustrious persons of his time; among whom were Gregory XIII., Cardinal de' Medici, and the Archduke Ferdinand. Lanzi asserts that he was called 'The Roman Van Dyck,' but this cannot have been during his life-time, as he died several years before Van Dyck was born. Of his historical works, the most deserving of notice are, his picture of the 'Assumption, with the Apostles,' in San Silvestro, on Monte Cavallo; a Pietà, in the Jesuits' church; and a 'Crucifixion,' in Santa Maria, in Vallicella. In the Palazzo Borghese there is a fine 'Holy Family' by him. He died at Rome in the prime of life, in 1588, or, according to Zani, in 1600. Besides the above works we may name:

Florence.	*Pitti Gal.*	Portrait of Eleonora de' Medici, wife of Vincenzo I., Duke of Mantua.
"	"	Portrait of Marie de' Medici.
"	"	Three portraits of Principes.
"	"	Portrait of Ferdinando I. de' Medici.
"	*Uffizi.*	Christ in the Garden.
Madrid.	*Museo.*	Male portrait.

PUNT, Jan, a Dutch engraver, was born in 1711, and died about 1779. He was a theatrical scene painter, and painter in chiaroscuro. His principal plates were a set of thirty-six, after the drawings made by Jacob de Wit from the paintings by Rubens on the ceiling of the church of the Jesuits, at Antwerp, which were destroyed by lightning. He also engraved a plate of the 'Ascension,' after Seb. Ricci, for the 'Dresden Gallery;' and many other subjects, of which Nagler has given a list.

PUNTORMO. See Carrucci.

PUPILER, Antoine, is stated to have been a Flemish painter of extraordinary merit, who was employed in Spain by Philip II. in 1556, but all of whose works were consumed in the conflagration at the Pardo.

PUPINI, Biagio, was a native of Bologna, and flourished from about 1530 to 1540. He was a disciple of Francesco Francia, whose style he followed at a respectful distance. He also imitated Raphael. Of his works in the public edifices at Bologna, the following are the most worthy of notice: In the church of S. Giuliano, 'The Crowning of the Virgin;' in S. Giacomo Maggiore, 'The

Virgin and Infant Christ, with S. Orsola;' in S. Maria della Baroncella, 'St. John preaching in the Wilderness;' and in the Pinacoteca, a 'Nativity,' with the Virgin, St. Joseph, and Angels adoring the Infant Christ.

PURCELL, RICHARD, who passed by the name of C. CORBUTT, was a mezzotint engraver, born in Ireland about the year 1736. He studied under John Brooks at Dublin, where he practised for a while, engraving 'Jenny Cameron,' 'The Jewish Bride,' 'William at the Siege of Namur,' &c. Some of his plates are mere copies from those of other engravers. In later years on he came to London, where he engraved after Reynolds, Coker, Ramsay, Frye, and other well-known painters. The true reason for his use of a pseudonym can only be guessed, but he was dissolute, even depraved, in his life. He died in misery about 1765. Of his plates the following, perhaps, are the most worthy of notice:

John Manners, Marquis of Granby; *after Reynolds.*
Lady Fenhoulet, afterwards Countess of Essex; *after the same.*
Elizabeth, Countess of Berkeley; *after the same.*
Lady Charlotte Johnstone; *after the same.*
Garrick between Tragedy and Comedy; *after the same.*
The Children of Charles I.; *after Van Dyck.*
John Wilkes, Esq.; *after Pine.*
Major-General James Wolfe.
François Arouet de Voltaire.
Jean Jacques Rousseau.
William Romaine; *after F. Cotes.*
Paoli; *after Constantine.*
Anne Bastard, of Kitely, in Devonshire.
A Flemish Conversation; *after Brouwer.*
The old Rabbi; *after Rembrandt.*
Two subjects *after J. Vernet.*

PUSCHNER, JOHANN GEORG, was a German engraver, supposed to have been a native of Nuremberg. He flourished from 1670 till 1720, and engraved a set of portraits for a folio volume, entitled 'Icones virorum omnium ordinum eruditione,' &c., published at Nuremberg.

PÜTTNER, JOSEPH CARL, German marine painter; born at Plan (Bohemia) in 1821; a great traveller; settled at Vienna, where he was appointed Court painter; his work at Venice was among his most successful achievements. He died at Vöslau in December 1881.

PUVIS DE CHAVANNES, PIERRE CÉCILE, son of an engineer, was born at Lyons on December 14, 1824. A member of an old Burgundian family, he was the second artist of his race, for in the Louvre is a landscape, 'The Shepherds,' by his ancestor Pierre Domachin, Sieur de Chavanne, who was a member of the Academy from 1709 to 1744. He was educated with a view to following his father's profession, but a fortunate illness sent him to recruit his strength in Italy. The visit was a determining influence in his career, for on his return he announced his intention of becoming a painter. His first teacher was Henri Scheffer, brother of Ary Scheffer, whom he soon left to visit Italy for a second time. Returning to France, he worked in the studios of Delacroix and Couture, but found himself without sympathy with either, and the term of their influence was limited to a few weeks. Having thus withdrawn from the romantic and classical traditions of the day, he proceeded to work out his theories alone, giving himself entirely to mural and decorative painting. Critics combined in disparaging his work, blaming his drawing, the calm immobility of his figures, the poverty of his simple palette. He was dubbed a Lenten painter—*un peintre de carême*—whose dull eye saw nature in ungainly lines and tones of grey. Nine of his pictures were refused at the Salon, the one exception being his 'Return from Hunting,' exhibited in 1859. His merits received recognition first in 1861, when he obtained the second-class medal. His two large canvases, 'War' and 'Peace,' were bought by the State, to be handed to the Amiens Museum, to which the painter in 1863 presented the companion works, 'Rest' and 'Labour,' completing the series by his 'Ave Picardia Nutrix' in 1865, and two small grisailles, 'Vigilance' and 'Fancy,' in 1866. At the Exposition of 1867 he was represented by small replicas of 'War,' 'Peace,' 'Labour,' and 'Rest,' and by another canvas, 'Sleep,' gaining a medal, and the ribbon of the Legion of Honour. From this time his career became one of triumphant success, one public building after another throughout France being decorated by his frescoes, always, it should be remarked, painted on canvas. In 1868 came 'Play' for the Cercle de l'Union Artistique; in 1869 'Massilia, Greek Colony,' and 'Marseilles, Gate of the East,' for the staircase of Marseilles Museum; in 1870 'The Beheading of St. John the Baptist'; in 1872 'Hope'; in 1873 'Summer'; in 1874 'Charles Martel's Victory over the Saracens,' for the Hôtel de Ville of Poitiers; and in 1875 his 'St. Radegonde protecting Education,' for the same building. For 1876 and 1877 his work was the well-known decoration of the Panthéon, dealing with the childhood of St. Geneviève, for which he was made an Officer of the Legion. In 1880 the Amiens Museum was further enriched by 'Pro Patria Ludus,' and in 1882 by the 'Young Picard practising with the Lance.' In 1881 he exhibited one of his rare easel pictures, 'The Poor Fisherman,' now in the Luxembourg, and in the following year adorned the house of his friend Bonnat with his 'Lovely Land.' In 1884 he began the series of decorations for the Museum of his native city with 'Sacred Wood, dear to the Arts and Muses,' following it in 1885 by 'Autumn,' and in 1886 by 'Antique Vision—Christian Inspiration,' and 'The Rhone and the Saône.' To the next two years belongs the great Hemicycle of the Sorbonne, for which he became a Commander of the Legion. Having little sympathy with academic traditions, he retained for a short time only his membership of the Salon jury, to which he was elected in 1872, and on the schism of 1890 was one of the promoters of the new Salon of the Champ de Mars, becoming its President on Meissonier's death in 1891. He exhibited there in that year 'Inter Artes et Naturam' and two small panels, all for the Rouen Museum; and 'Summer' for the Hôtel de Ville at Paris; in 1892 'Winter' for the same building, the staircase of which he completed in 1894. There also in 1895 he showed the large panel of 'The Muses welcoming the Genius of Enlightenment,' now at the head of the staircase in the Public Library at Boston. He died in Paris, after a short illness, on October 24, 1898, his last work having been the completion of the cartoons of his 'Ravitaillement de Paris' for the Panthéon.

The adverse criticism which assailed Puvis de Chavannes, mainly at the beginning of his career, was due largely to the fact that he was above all a decorator, and his work was unfairly judged when seen in contrast with exhibited works of a radically different nature. Seen in its proper surroundings,

PUVIS DE CHAVANNES

[*Pantheon, Paris*

THE DEDICATION OF ST. GENEVIEVE

as the artist meant it to be seen, in Paris, Lille, Amiens, Lyons, and many more of the principal towns of France, his work has risen triumphantly above criticism. Puvis de Chavannes was inspired always by the consciousness that the true purpose of mural painting was not to disguise but to emphasize the essential flatness of the wall, and above all, that the painting should harmonize with the usually grey tones of its surroundings. He worked accordingly in pale keys of cool, fresh colour, the delicate tones and his subtle balancing of lines and spaces all making for repose. His subjects, though allegorical, are never didactic, and he worked with entire disregard of conventional formulæ. Though Greek in his feeling for simple nature and his sense of vital beauty, and though influenced no doubt by Giotto, Fra Angelico and the primitives, he is yet independent of all tradition, essentially modern and original. Puvis de Chavannes, indeed, may be said to have created modern decorative painting. M. H.

PUYOL (PUJOL). See ABEL DE PUJOL.

PYE, CHARLES, an English engraver, born in 1777. There is a 'Holy Family,' after M. Angelo, by him, and specimens of his work will also be found in Dibdin's 'Tour.' He published a work on coins and tokens.

PYE, JOHN, the elder, an English engraver and painter, was born in 1745. He was a pupil of Major, and gained a Society of Arts' pension in 1758. From 1780 onwards he was a constant exhibitor of water-colour views at the Royal Academy. He was employed by Boydell as an engraver, and worked in both the line and dot manners, and also etched. The date of his death is not recorded. We have by him a 'Tobit and the Angel,' after Karel du Jardin, and a 'Holy Family,' after Poelemberg; also several landscapes, after Claude Lorrain, Vernet, Swanevelt, Cuyp, &c., which are etched and neatly finished with the graver.

PYE, JOHN, an English engraver, born at Birmingham April 22, 1782. In his early years he was entirely self-taught, until he came to London about 1802, and worked under James Heath, in whose workshop he had an opportunity of making friends with many of those men who made English engraving famous in the early years of the century. He soon obtained a reputation for his rendering of landscapes, especially those of Turner. In 1811 he engraved 'Pope's Villa,' after that master, with the figures by C. Heath. This so pleased Turner that he engaged Pye to engrave his 'Temple of Jupiter, at Ægina.' With this plate he was very successful, and from its publication his repute was established. Many important works were intrusted to him, and while still comparatively young, he had acquired means enough to take life easily, to help on less fortunate men, and to promote various causes he had at heart. Much of his life was passed in Paris, and he was elected a corresponding member of the French Institute (by which he was awarded a medal), as well as of the St. Petersburg Academy. He took great interest in the history and condition of English art, was a founder of the Artists' Benevolent Fund, opposed the Royal Academy with much energy and not a little acerbity, and wrote an important work on 'The Patronage of British Art.' He also managed the publication of 'Pictures from the National Gallery,' which came to an end after twenty-nine parts had been issued. Pye died in London in 1874. Amongst his best plates are:

Pope's Villa; Temple of Jupiter; Hardraw Fall; Wycliffe, Yorkshire; Ehrenbreitstein; Weathercote Cave; Rialto, Venice; La Riccia; St. Mary Redclyffe, Bristol; Junction of the Greta and the Tees; *all after Turner.* The Annunciation; *after Claude Lorrain.* Evening; *after George Barrett.* Classical Landscape; *after Gaspar Poussin.* Plates to Stanhope's 'Olympia.' Plates to the 'Oriental Annual.'

PYE, THOMAS, historical painter, studied in Dublin under West, and in 1794 was in Rome. Nothing further is known about him.

PYLE, ROBERT, an English portrait and subject painter, born in the first half of the 18th century. He practised in London, and in 1763 was a member of the Free Society of Artists. Some of his works were engraved, among them the following:

The Power of Music and Beauty. (*Engraved by J. Watson.*)
The Four Elements. (*The same, by J. Spooner.*)
Portrait of Queen Charlotte.

PYM, B., an English portrait and miniature painter, who had a considerable practice in London in the latter half of the 18th century. He exhibited regularly at the Academy up to 1793. There is a portrait of Bannister by him at the Garrick Club.

PYNAKER. See PIJNAKER.

PYNE, CHARLES CLAUDE, an English water-colour artist, was born in 1802. For many years he was teacher of drawing in the Grammar School at Guildford, in which town he died in October, 1878. In the Art Library, South Kensington Museum, are six volumes of his sketches in Switzerland and North Italy, and a volume filled with small drawings of Normandy and Brittany.

PYNE, JAMES BAKER, was born in Bristol in 1800. He was intended for the law, but he abandoned it to become an artist. In 1835 he came to London, and exhibited at the Royal Academy. In 1842 he was admitted a member of the Society of British Artists, and was for some years its Vice-President. In 1846 he visited Switzerland, Germany, and Italy; and in 1851 he paid a second visit to Italy. He published 'Windsor and its surrounding scenery,' in 1840, 'The English Lake District,' in 1853, and the 'Lake Scenery of England,' in 1859. He died in 1870. His art was arbitrary in its relation to nature, but as an executant and a decorative manipulator of colour, his skill was very great. Three of his pictures are at South Kensington.

PYNE, WILLIAM HENRY, an English water-colour painter of landscape and figure subjects, was born in London in 1769. He received some instruction in drawing from a draughtsman, and exhibited at the Academy from 1790 to 1796. In 1804 he was one of the original members of the Water-Colour Society, where he exhibited till 1809. The later part of his life was chiefly devoted to the literature of art, and he published many works in conjunction with Ackermann. The chief of these were:

'The Microcosm of London.' 1803-6.
'The Costume of Great Britain.' 1808
'Etchings of Rustic Figures.' 1817.
'History of the Royal Residences.' 1819.

He died at Paddington in 1843. Three of his water-colour drawings are at South Kensington.

PYREICUS, who lived immediately after the time of Alexander the Great, was the most eminent genre painter of his time.

Q

QUADAL, MARTIN FERDINAND, painter and engraver, was born at Niemtschitz in Moravia in 1736. He came in early life to London, then visited France and Italy, worked at Vienna in 1787-9, and in St. Petersburg 1797-1804. After a second visit to London, he returned to St. Petersburg, where he died in 1811. He painted animal pieces, as well as military scenes, genre subjects, and portraits. He etched a 'Group of Cats,' a 'Child with a Dog,' and 'Studies from Domestic and Wild Animals' (London, 1793).

QUADRA, NICOLAS ANTONIO, (or DE LA QUADRA,) a Spanish painter, who flourished at the end of the 17th century. There is a life-size portrait by him in the Carmelite Convent at Madrid. It is dated 1695.

QUAGLIA, FERNANDO, a Spanish miniature painter, who was active in the first years of the 19th century. He painted portraits of Marshal Junot and of the Empress Josephine.

QUAGLIATA, GIOVANNI, an historical painter, born at Messina in 1603. He was a pupil of Cortona. His brother ANDREA, born in 1600, was also an historical painter. Giovanni died in 1673 and Andrea in 1660.

QUAGLIO. This was the name of a family of artists of Laino, between Lakes Como and Lugano. Some of them were exclusively architects (Giovanni Maria 'the elder,' Lorenzo 'the elder,' and Giulio 'the third')—whose names in the following genealogical table are enclosed in parentheses:—

Giulio elder, 1601—?.
Giulio younger, ?—1720.
(Giovanni Maria elder, ?—1765.)
Domenico elder, 1723—1760. (Lorenzo elder, 1730—1804.)
(Giulio 'third,' 1746—1801.) Giuseppe, 1747—1828. Giovanni Maria younger, 1772—1803.
Angelo, 1778—1815. Domenico younger, 1787—1837. Lorenz younger, 1793—1869. Simon, 1795—1878.

QUAGLIO, ANGELO, eldest son of Giuseppe Quaglio, an architect, designer, and painter, was born in 1784, and died in 1815. He designed and painted landscapes and architectural pictures for Boisserée's work on Cologne Cathedral. Two pictures by him are in the new Pinakothek at Munich.

QUAGLIO, DOMENICO, 'the elder,' historical painter, was born at Laino in 1723, and died in 1760.

QUAGLIO, DOMENICO, 'the younger,' second son of Giuseppe Quaglio, was a landscape and architectural painter, born at Munich in 1787. He was taught perspective and scene-painting by his father, and engraving by Mettenleiter and Karl Hess. In 1819 he resigned his post as scene-painter, and occupied himself thenceforward only with architecture, for which he obtained subjects in the Netherlands, Italy, France, and England. He died at Hohenschwangau in 1837. He engraved twelve plates of 'Architectural Monuments,' and lithographed thirty 'Remarkable German Buildings of the Middle Ages.' There are many pictures by him in the modern collections at Munich and Berlin.

QUAGLIO, GIOVANNI MARIA, 'the younger,' son of Lorenzo Quaglio 'the elder,' was an architect as well as painter, and was born at Laino in 1772. He studied at Rome, Naples, Milan, and Venice, and became in 1793 court scene-painter at Munich. He died in 1813.

QUAGLIO, GIULIO, 'the elder,' father of the younger artist of the same name, was an historical and fresco painter, and an imitator of Tintoretto. He was born in 1601, and worked in Vienna, Salzburg, and Laibach.

QUAGLIO, GIULIO, 'the younger,' was a native of Como. He established himself in the Friuli about the end of the 17th century, and there executed several considerable works in fresco. His most esteemed productions are in the chapel of the Monte di Pietà, at Udine.

QUAGLIO, GIUSEPPE, was born at Laino in 1747, and died at Munich in 1828, having practised scene-painting in Mannheim, Frankfort, and Ludwigsburg.

QUAGLIO, LORENZ, 'the younger,' third son of Giuseppe Quaglio, was a genre painter and lithographer. He was born at Munich in 1793, and died at the same city in 1869. The Berlin National Gallery contains a 'Tyrolese Inn' by him. He furnished designs for a set of illustrations from the Munich Gallery, and lithographed a 'Family Concert' after G. Netscher.

QUAGLIO, SIMON, a son of Giuseppe Quaglio, was a theatrical painter, architect, and lithographer, and was born at Munich in 1795. He studied under his father, and under his brother Angelo, and painted architectural subjects as well as theatrical scenes. He died at Munich in 1878.

QUAINI, FRANCESCO, was born at Bologna in 1611, and was a scholar of Agostino Mitelli, under whom he became a painter of perspective and architectural views. There are several of his works in the public buildings of Bologna. The best perhaps is the decoration of the Sala Farnese, in the Palazzo Publico. He died at Bologna in 1680.

QUAINI, LUIGI, the son of Francesco Quaini, was born at Bologna in 1643. After learning perspective under his father, he became a disciple of Guercino, but afterwards entered the school of Carlo Cignani (to whom he was nearly related), at the time when Marc Antonio Franceschini was also a disciple of that master. Conjointly with Franceschini, he assisted Cignani in several of his principal works. After the death of their instructor, the two scholars continued to labour in conjunction, Franceschini supplying the figures and Quaini the landscapes, architecture, and other accessories. Their united talents were successively employed at Bologna, Modena, Piacenza, Genoa, and at Rome, where they painted the cartoons for

FERDINANDO QUAGLIA

[*From the miniature in the Wallace Gallery*

THE EMPRESS JOSEPHINE

one of the small domes in St. Peter's, which were carried out in mosaic. Quaini also painted several historical subjects from his own compositions, which were entirely finished by himself. In the church of San Giuseppe at Bologna is a 'Visitation' by Quaini; in La Carità, a 'Pietà'; and in San Niccolò the principal altar-piece; it represents the saint in prison, visited by the Virgin and an angel. Quaini died in 1717.

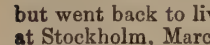
QUARANTE, Lucien, was born at Metz in 1860. He studied at the École des Beaux Arts under Cabanel and Henriquel-Dupont. Subsequently he entered the studio of Laguillermie, and made his début as an engraver at the Salon of 1887 with a portrait after Franz Hals which gained for him an honourable mention. Since then he was a constant exhibitor at the Salons of the Société des Artistes Français, where his plates, chiefly after the old masters, attracted much attention. Among his principal plates are: 'The Duke of Richmond,' after Van Dyck; 'Le Jeune Homme au Gant,' after Titian; 'Le Drapeau,' after Moreau de Tours; and 'Les Derniers Rebelles,' after B. Constant. He also executed many plates for the periodical 'L'Art' and other publications. He died in 1902.

QUARENGHI, Giacomo, painter, born at Bergamo in 1744. He was a pupil of R. Mengs, but devoted himself chiefly to architecture. He migrated to St. Petersburg, where he worked almost entirely at architecture, and had a great influence over the development of that art at the Russian capital. He died there in 1817.

QUARNSTRÖM, Karl Gustaaf, Swedish painter; born at Stockholm, March 5, 1810; he first studied at the Stockholm Academy with Hasselgren. A visit to Italy in 1836 served to deepen his love of art. He subsequently became Professor and Director of the Stockholm Academy, but went back to live at Rome in 1854. He died at Stockholm, March 23, 1867.

QUAST, Peter, son of John, born at Amsterdam in 1605–6, married in 1632 Anne Splinters of the Hague, settled there, and was admitted into the Guild of St. Luke in 1634. In 1643 he was back at Amsterdam, where he died in May 1647. His pictures generally represent interiors with peasants drinking or playing cards, or surgical operations; occasionally Bible stories—these treated with little reverence.

Amsterdam.	*Museum.*	A man having his leg operated on.
Hague.	*Mauritshuis.*	The Triumph of Folly. 1643 (*signed*).
Vienna.	*Museum.*	Four peasants at table. 1633 (*signed*).

We have several spirited etchings by him from his own designs, as well as after other masters, some of which are executed in the style of Callot, though incorrect in drawing. He generally marked his prints with one of the following monograms:  The following may be named:

The Five Senses; *P. Quast fec.* 1638.
The Four Seasons, in grotesque figures.
A set of twenty-six plates of Beggars, Boors, &c.
A set of twelve Grotesque Figures.
A set of ten plates of Beggars, &c. *S. Savery exc.*
A set of twelve fancy subjects, in imitation of *Callot.*

QUATREPOMME, Isabella, is mentioned by Papillon as an engraver on wood. She seems to have been a native of Rouen, and to have flourished about the year 1521, for that date appears on the frontispiece of an old calendar executed by her, representing a figure of Janus. It is marked with a rebus made up of an apple on which is the cipher 4. There has been some dispute as to her existence.

QUEBOORN (or Queboren). See Van den Queboorn.

QUECQ, Jacques Edouard, a French historical painter, born at Cambrai in 1796, and died in 1874. He was a pupil of Steuben. Works:

First Combat of Romulus and Remus. 1827.
Death of Vitellius. 1831.
Death of Britannicus. 1833.
After the Shipwreck. 1834. (*Museum of Valenciennes.*)
Saint Waast. 1838. (*Ministère de l'Intérieur, Paris.*)
St. Francis of Assissi. 1836. (*Do.*)
San Carlo Borromeo during the Plague at Milan. 1840.
San Carlo Borromeo administering the Viaticum to Pius IV. 1842.
St. Martin of Tours. 1846. (*Ministère de l'Intérieur.*)
Laïs and Diogenes. 1850.
Christ fainting under the Cross. 1861. (*Ypruy, Nord.*)
Portrait of Louis XVIII. (*Cambrai Museum.*)

QUELLIN, Erasmus II., (or Quellinus,) was born at Antwerp in 1607. He was son of the sculptor Erasmus Quellin I., and brother of Artus Quellin, also a sculptor. The early part of his life was devoted to the study of the Belles Lettres, and Sandrart asserts that he was for some time professor of philosophy. His intimacy with Rubens inspired him with a love for painting, and, abandoning his professor's chair, he became the disciple of his friend. In a few years he distinguished himself among the able artists of his country, at a period when Antwerp was the residence of the best painters of the Flemish school. He became a master of perspective, and was well versed in the details of architecture, with which he embellished the backgrounds of his historical pictures. His landscapes too are treated in a very pleasing style. On the conclusion of peace between France and Spain, he in 1660 painted 'Mars and Bellona chased by Peace and Hymen,' also 'The Nuptials of Louis XIV. and Maria Theresa,' and several decorative pictures upon the occasion of the entry of the Spanish Governor-General in 1665. He was not less successful with portraits, and painted those of many of the most distinguished artists of his time. Quellin was a great friend of Gevartius. He died in Tongerloo Abbey in 1678. Works:

Antwerp.	*St. Andrew's.*	The Guardian Angel.
"	*St. Jacques.*	Death of St. Roch.
"	*Museum.*	Miracles of St. Hugh of Lincoln (*a double picture*).
"	"	Gratien Molenaer saved by St. Catherine.
"	"	A Bishop.
"	"	Portrait of Bishop Nemius.
Dresden.	*Gallery.*	The Betrothal of Mary.
"	"	The Madonna, and Saints
Ghent.	*St. Saviour's.*	A 'Riposo.'
Madrid.	*Museo.*	The Conception.
"	"	The Rape of Europa.
"	"	Bacchus and Ariadne.
"	"	Death of Eurydice.
"	"	Jason.
"	"	Cupid on a Dolphin.
"	"	Two Angels putting two unclean Spirits to flight. (*Fragment.*)
Mechlin.	*S. Peter's Church.*	The Nativity.
Rotterdam.	*Museum.*	Assumption of the Virgin.
"	"	A Kitchen.
Vienna.	*Belvedere.*	Coronation of Charles V.

We have a few etchings by Erasmus Quellin among which are the following:

Samson killing the Lion ; *after Rubens.*
A Landscape, with a dance of children and young satyrs ; *E. Quellinus fec.*
The Virgin and Infant Jesus ; *after Rubens.*
Christ at the Pillar.

QUELLIN, HUBERT, (or QUELLINUS,) another brother of Artus Quellin, was born at Antwerp about the year 1608. He engraved a set of plates after designs made by Jan Bennokel, from the marble statues executed by Artus Quellin, in the Stadthouse at Amsterdam, which plates are marked with the initials of both the artists, *A. Q. H. Q.* They form a volume in folio, and were published in 1655. He also engraved some portraits. His plates are etched in a singular style, resembling that of Pieter Soutman, and neatly finished with the graver. Among others, we have the following portraits by him :

Artus Quellin, Statuary of Antwerp ; *H. Quellinus del. et sc.*
Philip IV. seated on his throne, with the Prince Royal, and several allegorical figures ; *H. Quellinus.* 1665.

QUELLIN, JAN ERASMUS, the son and scholar of Erasmus Quellin II., was baptized at Antwerp on December 1, 1634. He visited Italy, and resided some years at Venice, where the works of Paolo Veronese particularly attracted his attention. He adopted the decorative style of that master, and had acquired considerable reputation at Venice, Naples, and Rome, when, at the desire of his father, he returned to his native country. The expectation his countrymen had formed from the report of his talents furnished him with numerous commissions, and his altar-pieces are to be found in most of the churches of the Low Countries. The younger Quellin was a painter of great natural ability, but in his time the school was too far on the decline for his work to be agreeable. He became a member of the Guild at Antwerp in 1660, and was named painter to Leopold II., whose portrait, and that of the Empress, he painted. Quellin married Cornélie, the daughter of David Teniers the younger, and by her had a family of eleven children. The date and place of his death are unknown, although Immerzeel gives the year 1715. Works :

Antwerp.	*Abbey of St. Michael.*	Christ healing the Sick (*a colossal work*).
,,	,,	The Four Feasts of Scripture (*four pictures*).
,,	*Cathedral.*	Adoration of the Magi.
,,	*Museum.*	The Pool of Bethesda (*in two parts*).
,,	,,	The Martyrs of Gorcum (*in three pictures*).
,,	,,	Portrait of Bishop van den Eede of Antwerp.
,,	,,	St. Bernard receiving the Habit.
,,	,,	Christ at the House of Simon the Pharisee.
,,	,,	Martyrdom of St. Agatha.
,,	,,	The Nativity.
,,	,,	Miracle of St. Hugh.
Mechlin.	*Notre Dame.*	The Last Supper.
Vienna.	*Gallery.*	Martyrdom of St. Andrew.
,,	*Liechtenstein Coll.*	Esther before Ahasuerus.

QUÉNEDEY, EDMÉ, French painter and engraver ; born December 17, 1756, at Riceys-le-Haut (Department Aube) ; became a pupil of Devosge. Visited Brussels, Ghent, and Hamburg, living here for five years. He drew and engraved portraits of many celebrities, including Madame de Stäel, Kreutzer, Rousseau, and Méhul. He died in 1830.

QUENTIN, NICOLAS, a French historical painter who lived at Dijon, and died there in 1636. His life has been too much neglected by biographers and critics, for his work had considerable originality. He appears to have had no regular master. The compiler of the catalogue of the Dijon Museum asserts that Poussin, passing through Dijon and seeing his 'Communion of St. Catherine,' exclaimed that if Quentin understood his own interests, and went to Italy for improvement, he would make his fortune. Works :

Dijon.	*Musée.*	Bishop blessing a child.
,,	,,	St. Margaret.
,,	,,	The Circumcision.
,,	,,	The Head of St. Elizabeth.
,,	,,	The Visitation.
,,	,,	The Adoration of the Shepherds.
,,	,,	St. Bernard.

QUERENA, LACTANZIO, an Italian painter, born at Clusone, near Bergamo, in 1760. He studied at the Academy of Verona, and also in Venice. He was very skilful in restoring old masters, and painted many pictures for the churches. He died at Venice on July 10, 1853. Works :

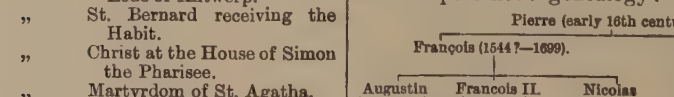
Venice.	*Sta. Maria Formosa.*	Sta. Marina.
,,	*SS. Giovanni e Paolo.*	Descent from the Cross.
,,	*Sta. Maria del Pianto.*	Deposo.
,,	*St. Mark's.*	Mosaic of Last Judgment.

QUERFURTH, AUGUST, was born at Wolfenbuttel in 1696. He was first instructed by his father, TOBIAS QUERFURTH, a landscape and animal painter, and afterwards studied under Rugendas at Augsburg. He painted encampments, battles, skirmishes of cavalry, and hunting subjects, in all of which he appears rather as an imitator than as an original painter. He sometimes imitated the manner of Bourgognone, Parrocel, and Van der Meulen, but more especially sought to form his style after Wouwerman. He died at Vienna in 1761. The Belvedere possesses two hunting-pieces by him ; the Augsburg Gallery, four, and a battle ; others are at Berlin, Dresden, and Stüttgart.

QUERRA. See GUERRA.

QUERTEMONT, ANDREAS BERNHARD DE, a portrait and historical painter, born at Antwerp in 1750. He was a pupil of the Academy of Antwerp, of which he afterwards became Director. He also had a private school, from which he turned out several good painters. He was the author of a series of portraits of the members of the 'States' of Brabant, which have been engraved. He died in 1835.

QUESNEL, a Scoto-French family of artists of some importance : genealogy :



QUESNEL, AUGUSTIN, son of François, was born in Paris in 1595. He was painter and print-seller. Marolles says he painted portraits, but the only known work of his is a 'Flute-player,' engraved by Ganières. Of the other two sons of François, FRANÇOIS II. and NICOLAS, nothing is known, but it is believed that the former quitted the easel for the cloister.

QUESNEL, FRANÇOIS, the eldest son of Pierre, was born at Holyrood, Edinburgh, about 1544. His portrait, by himself, was engraved by Michel Lasne. He seems to have been the ablest and

the most famous member of his family. He was a great favourite with Henry III. and his court, especially the Chancellor Chiverny. His portraits, says de Marolles, are often confounded with those of Janet. He compiled 'Le Premier Plan de Paris, en douze feuilles.' But for his modest and retiring disposition, he would have won wider fame and greater honours. He made many designs for tapestries, &c., to be used on the occasions of the entry of Marie de Medici, and the consecration of Louis XIII. Some of these were engraved by Thomas de Leu. Quesnel died in Paris in 1619. Works:

Paris.	*Louvre.*	Bust Portrait of a Woman. (*A drawing in black chalk.*)
„	*Nat. Library.*	Portrait of a Man. (*Pastel.*)
„	„	Gabrielle d'Estrées. (*Pastel.*)

QUESNEL, JACQUES, third son of Pierre, was born at Paris. Nearly all that is known of him is contained in the following quatrain of Marolles:

Jacques peignit des Saints, des voutes, des chapelles.
Il peignit des tableaux pour l'hôtel de Zamet,
Il en fit pour le prince à qui tout se soumet,
Et l'on connut de lui mille beautés nouvelles.

He died in Paris May 11, 1624.

QUESNEL, JEAN FRANÇOIS, French painter; born August 13, 1803, at Coutances (Manche). He was a pupil of Gros and also of Regnault at the École des Beaux Arts. For twenty-five years he worked at Caen, where most of his best work is now to be seen, including many effective portraits. It was here that he died, November 28, 1866.

QUESNEL, NICOLAS, second son of Pierre, born in Paris, was Dean of the Society of Painters and Sculptors. There is a portrait in pastel by him, of his father, Pierre Quesnel, in the National Library, Paris. He died August 7, 1632.

QUESNEL, PIERRE, the head of the family, was descended from an ancient Scottish house. He was protected by Mary of Lorraine, who presented him to her husband, James V. He married Madeleine Digby in Scotland, and, after she had borne him one son, returned to France and settled in Paris, where he was still living in 1580. His only known work is the design, executed in 1557, for the east windows in the church of the Augustines, at Paris. The subject is the 'Ascension,' with Henry II. and Catharine de' Medici as kneeling spectators.

QUESNEL, TOUSSAINT, son of Nicolas the elder, flourished in 1651, when he painted history in collaboration with Fréminet and Dubreuil. In the above-named year he signed the act of union between the master painters and the academicians.

QUÉTRY, BARTHÉLÉMY, a French painter, who, in 1543, painted a series of mythological pictures in the Tennis Court at the Tuileries.

QUEVERDO, FRANÇOIS MARIE ISIDORE, a French engraver, doubtless of Spanish origin, was born at Josselin in Brittany in 1748. He was a pupil of J. B. Pierre and of J. de Longeuil. He engraved several plates, as well from his own designs as after other masters. He executed part of the plates for the 'Voyage pittoresque d'Italie,' by the Abbé de St. Non. We have also, among others, the following prints by him:

A series of designs for the 'Henriade'; *partly engraved by himself, but finished by Dembrun.*
A series of vignettes for a translation of Ovid's 'Fasti, and 'Heroides.'
Setting out for the Sabbath.
Republican Calendar for the year Two.
Portrait of Charlotte Corday. (*Drawing.*)

QUEVERDO, LOUIS IVE, engraver, born in Paris in 1788, was a pupil of Regnault and Coiny. Among his plates we may name the following:

The Transfiguration; *after Raphael.* ('Musée Filhol.')
The Canaanitish Woman; *after Drouais.* (Do.)
The Romans and Sabines; *after David.* ('Recueil des Prix Décennaux.')
The Three Ages; *after Gérard.* (Do.)
Marcus Sextus; *after Guérin.* (Do.)
Orestes and the Furies; *after Hennequin.* (Do.)
The Coronation of Napoleon I.; *after David.* (Do.)
Andromache; *after Guérin.* (Etching.)
Neptune and Amphitrite; *after Giulio Romano.* (Do.)
Henry IV. and his family; *after Ingres.* (Do.)
Daphnis and Chloe; *after Gérard.* (Do.)
(*These four plates were finished with the burin by Richomme*).

QUILLERIER, NOËL, a French historical painter and assistant professor of the Academy of Painting, was born at Orleans in 1594, and died in 1669, in Paris. He was received at the Academy in 1663, his reception picture being a 'Saint Paul.' He executed paintings in a cabinet at the Tuileries, and during several years of his life was conservator of the pictures in the Royal Palace of the Louvre.

QUILLIARD, PIERRE ANTOINE, a French painter and engraver, was born in Paris in 1711. He was a scholar of Watteau, and soon after leaving the school of that master, he was invited to the court of Portugal, where he was made painter to the queen, and a member of the Academy at Lisbon. His principal work as a painter is a ceiling in the queen's bed-chamber. He engraved from his own designs the plates for 'The Funeral of Duke Don Nuno Olivares Pereira,' published at Lisbon in 1730. He died at Lisbon while still young.

QUINAURT, CHARLES LOUIS FRANÇOIS, a French painter, born at Valenciennes in 1788. He was a pupil of Abel de Pujol and Watelet. His pictures are numerous. In the museum in his native town there is an 'Erminia with the Shepherds,' in a landscape.

QUINAUX, JOSEPH, French painter; born March 29, 1822, at Namur; was a pupil at the Art School of that town, and afterwards studied at Antwerp and Louvain. He became a Professor at the Brussels Academy, painting landscapes and other subjects, of which some found acceptance by the Brussels Museum. He obtained the Brussels gold medal, the Leopold Order, and other decorations. He died at Brussels, May 25, 1895.

QUINKHARDT, JAN MAURITS, was born at Rees, near Cleves, in 1688, and was a scholar, successively, of Arnold van Boonen, Lubinietski, and N. Verkolje. He painted familiar, allegorical, and mythological subjects, and was excellent in portraits, of which he painted a great number. Five good examples are in the Amsterdam Museum. He died in 1772. His son JULIUS, born in 1736, was instructed by his father, but abandoned art for commerce. He died in 1776. Two pictures by him are in the Amsterdam Museum.

QUINTILIEN, —, is mentioned by Florent le Comte as the engraver of some plates after Callot, to which he did not affix his name.

QUINTON, GEORGE, a self-taught engraver, was born at Norwich in 1779. Some of his works appear in the 'Gentleman's Magazine,' 1796.

QUIRICIUS DA MURANO, an obscure painter over whose career there has been much discussion. Among the treasures at Rovigo towards the close of the 18th century, Francesco Bartoli noticed a St. Lucia by an unknown painter in the house of the Campanari family, dated and signed as follows,

Opus Quiricius de Joanes Veneciis M° 4062. This picture is now in the possession of Cardinal Silvestri at Rovigo. The signature and technical characteristics suggest that Quiricius was the pupil of Giovanni d'Alemania, the chief of the famous workshop of Murano. In the Venice Academy there are a 'Virgin Adoring' and an 'Ecce Homo,' both clearly by the same hand, and the former signed .. *uiritus, Murano.* This signature, however, is either false or repainted. For a fuller discussion of Quiricius, see Crowe and Cavalcaselle, 'Painting in North Italy,' vol. i. pp. 34—37.

QUIROS, Lorenzo, a Spanish historical painter, and imitator of Murillo, was born at Santos in Estremadura in 1717. He studied at Seville under Bernard German Llorente, and made great progress both in fresco and oil painting. To perfect himself in drawing, he went to Madrid; but his turbulent disposition induced him to abandon the patronage of Corrado and Mengs, who were disposed to employ him. He returned to Seville, where he remained for twenty years without ever making any one acquainted with his place of residence. He employed himself in copying the works of Murillo, which he did very successfully, selling his copies through an agent. He died in 1789. He has left works at Madrid, at the Royal Academy of San Fernando, at Cazalla, Granada, Xeres, Seville, and at other places in Spain.

QUITER, Herman Hendrik, (or Har Hind,) a Dutch mezzotint engraver, was born in 1620, and died in 1700. We have by him a few English portraits, after Sir Peter Lely and others.

His eldest son, also Herman Hendrik, studied in the school of Carlo Maratti, in 1700, and was afterwards painter to the Landgrave of Hesse; he died in 1711 at Brunswick. Magnus Quiter, a younger son, a portrait painter, was also a short time in the school of Maratti; he visited Holland and England, and probably assisted Kneller. He was afterwards keeper of the Gallery at Salzdalum, and died in 1744. There was also an E. Quiter, a mezzotinter, who produced a few plates after Jan de Baan.

R

RAAB, Georg, German painter; born at Vienna, February 1, 1821; became a pupil at the Vienna Academy from 1841 to 1846; he worked at Budapesth, and also profited by study at Munich. Painted portraits in oil and water-colour; also miniatures. The Vienna Museum possesses his 'Lady with the White Veil.' He painted a portrait of the Emperor Francis Joseph, and also of the Empress Elizabeth. He died at Vienna, December 31, 1885.

RAAB, Ignaz Joseph, a painter, was born at Mechanitz in Bohemia, in 1715. He studied at Getschin under Major, but in 1744 entered the Jesuit Order, for which he did much decorative work in fresco. He died at Welehrad in Moravia, in 1787.

RAABE, Joseph, a portrait and historical painter, was born at Deutsch-Wartemberg, in Silesia, in 1780. After travelling through Germany, France, and Italy, he became court painter to the Duke of Hesse, and teacher of drawing and painting in the Academy at Bonn. In 1816 he became a member of the Dresden Academy, and in the same year went again to Italy. Some years later he was appointed court painter to the King of Saxony. His chief works are figures of St. Peter and St. Paul, painted for the church at Naumburg, in Silesia, and a 'Madonna and Child' for the church at Werthau, in the same province. In the Dresden Gallery there is a series of pictures and drawings by him illustrating the history of Germany in the Middle Ages. Raabe died in 1849.

RABAGLIO, Prosper, was a native of Brescia. There is an altar-piece by him in the church of the Capuchins in that city, dated 1588.

RABASSE, Jean, an engraver and print-seller, who flourished in Paris about 1650. Three prints have been attributed to him: a 'Judith,' signed *Jean Rabas avec Previlège du Roy;* a 'Holy Family,' with his initials, *J. R.*, and a 'Repose in Egypt,' with the same letters in a cipher. The two latter have been variously assigned by different writers.

RABBIA, Rafaelle, a portrait painter, was born at Marino. He was living in the year 1610.

RABEL, Daniel, the son of Jean Rabel, was probably instructed by him in the principles of art. He painted landscapes, some of which have been engraved. He etched a considerable number of plates in a style resembling that of Israel Silvestre, which chiefly consist of views and landscapes, with figures neatly drawn. His death is said to have taken place in 1628.

RABEL, Jean, painter and engraver, was born at Beauvais, in France, between 1545 and 1550. He executed several etchings for a book called 'The Antiquities of Paris,' published in 1588. He engraved portraits of Charles V., Louis XII., Soissons, and Coligny; and painted portraits of Henri III., Garnier, and others. There is a copper-plate by him representing the 'Martyrdom of St. Lawrence, copied from the print of the same subject engraved by Marc Antonio, after Baccio Bandinelli. It is smaller than the original, and on a stone at the bottom of the print is inscribed *Io Rabel Bellonacus lute Parisii.* He died in 1603.

RABEN, Servatius, (Raeven, or Raven,) a Dutch engraver, of whom little is known with certainty, except that he engraved the 'Twelve Cæsars,' after Stradanus, on one of which is a cipher formed of S. R. V., and on the rest his name varied as above; and the 'Madonna della Seggiola,' after Raphael, signed Servatius Raeven. By some he has been confused with Serwouter; but the cipher of the latter is very different from his, being composed of a P and an S interlaced, followed by a W.

RABER, Johann Georg, a German engraver, was born at Vienna in 1764. He became the pupil of Müller in Stuttgart, and of Desnoyers in Paris. His chief works are 'Children,' after Van Dyck; a 'Madonna,' after Raphael; and a portrait of Prince Ludwig of Bavaria, after Kellerhofen.

RABIELLA, Pablo, a Spanish painter of battle-pieces, who lived at Saragossa at the commencement of the 18th century, where he enjoyed a considerable reputation. Though not very correct in his drawing, in his painting he followed with success the styles of Juan Rizi of Castille, and Juan de Valdes of Andalusia. There are several pictures in the Trinitarios Calzados de Teruel attributed to him; also in the chapels of St. Marco and Santiago, and one in the Cathedral de la Seu at Saragossa, representing the Battle of Clavijo.

RABISINO, Tommaso da, commonly known as

Tommaso da Modena, a native of Modena, who flourished as a painter in the 14th century. Of his life nothing is known for certain, but the chief works which have been the means of preserving his name are: an 'Ecce Homo' and 'Madonna' in the chapel of the Castle at Karlstein; a 'Madonna' in the Gallery at Modena; a 'Madonna with Saints' in the Belvedere at Vienna, and several Saints in the church of St. Niccolo at Treviso, most of which are in a very exaggerated style. See Crowe and Cavalcaselle, 'Italian Painting,' vol. ii. p. 219.

RABON NICOLAS, (or REBON,) son of Pierre (Rabon), was born in Paris in 1644, and painted historical subjects. He obtained honours at the Academy in 1666, and was admitted a member in 1686. He died the same year at Hermant.

RABON, PIERRE, (or REBON,) born at Havre in 1619, practised portrait painting. He was admitted into the old Royal Academy of France in 1660, and died in 1684.

RACCHETTI, BERNARDO, the nephew and scholar of Giovanni Ghisolfi, was born at Milan in 1639. He painted architectural views and perspectives in the style of his instructor, for whose pictures Racchetti's are not unfrequently mistaken. They usually represent sea-ports embellished with magnificent buildings, which are drawn with precision, and handled with taste and spirit. There are many of his works in the private collections at Milan, where he died in 1702.

RACINE, JEAN BAPTISTE, a French engraver, born in Paris in 1747. He was a pupil of François Aliamet, and has engraved several vignettes and other plates for books, after Cochin. We have also some prints of landscapes after different masters, and a few subjects from the pictures in the Orleans Gallery. Among others the following are by him:

Hagar and Ishmael; *after P. F. Mola.*
A Pastoral Subject; *after B. Breenberg.*
A Pair of Landscapes; *after Pillement.*

RACLE, FRANÇOIS B., portrait painter, born at Liège, 1739, a pupil of Deprez, and studied also in Italy. He succeeded his father as painter in ordinary to the chapter of S. Lambert's Cathedral. He died 1777.

RADCLYFFE, EDWARD, an English mezzotint and line engraver, born at Birmingham in 1810. He studied under his father, W. Radclyffe, whom he assisted for some time. Coming to London in 1842, he worked for the Annuals and the 'Art Journal.' In 1862 he engraved a series of landscapes after David Cox for the Art Union of London. He died in Camden Town in 1863. Amongst his best plates are:

The Windy Day; *after D. Cox.*
A Welsh Funeral; *after the same.*
Kenilworth Castle; *after the same.*
The Hay-field; *after Absolon.*
Rape of Europa; *after Claude.*
The Beacon Tower; *after the same.*
Morning: Sea Coast; *after F. R. Lee.*

RADCLYFFE, WILLIAM, an English engraver, born at Birmingham in 1780. His works are in the line manner, and are chiefly landscape. He practised in his native town, and had much to do with the encouragement of art there. Thus, in 1814, he was one of the founders of the first Birmingham school of art; in 1821 he assisted in the formation of the Society of Arts; and, in 1842, he aided in the establishment of the Society of Artists. Many of his works are to be found in the Annuals of the time; perhaps his best efforts are in 'Graphic Illustrations of Warwickshire' (1829), and Roscoe's 'Wanderings in North and South Wales. He died at Birmingham in 1855. The following are some of his best plates:

Portrait of Dr. Milner; *after Barber*
Portrait of Lord Nelson.
Rest in the Desert; *after Müller.*
Crossing the Sands; *after Collins.*
Church of St. Julian; *after Turner.*
Hornby Castle; *after the same.*
Deal; *after the same.*

RADCLYFFE, WILLIAM, an English portrait painter, was the son of W. Radclyffe, the engraver. He practised at Birmingham, and afterwards at London, exhibiting occasionally at the Royal Academy. He died young in 1846.

RADEMAKER, ABRAHAM, probably the younger brother of Gerard Rademaker, was born at Amsterdam in 1675, and is said to have reached an eminent rank in art as a landscape painter, without the assistance of an instructor. His first productions were painted in water-colours, and were very highly finished; but he afterwards practised oil painting, with no less success. He was well acquainted with the rules of architecture, and embellished his landscapes with buildings and ruins, in a very picturesque manner. He engraved from his own designs a set of plates of the most interesting views of ancient monuments, &c. in the Netherlands. They are executed in a masterly style, and were published at Amsterdam in 1727. Rademaker died at Amsterdam, January 22nd, 1735.

RADEMAKER, GERARD, born at Amsterdam in 1672, was the son of an architect, who taught him the first rudiments of drawing and perspective, with an intention of bringing him up to his own profession; but perceiving his son's inclination for painting, he placed him under the tuition of A. van Ghoor, a portrait painter of some reputation. He had made some progress in his studies when the death of his master deprived him of his assistance; but he was sufficiently advanced in the art to give lessons in design; and he was engaged by the Bishop of Sebasto to teach his niece drawing. That prelate being afterwards obliged to visit Rome, Rademaker was invited to accompany him, and had the advantage of improving his talent by studying the most interesting objects in that capital. His genius led him to represent views of the principal ruins and other monuments in that city and vicinity, which he designed with accuracy and precision. On his return to Holland he met with the most flattering encouragement. He did not, however, confine himself to architectural views, but painted with considerable success historic and emblematic subjects which adorn the public edifices at Amsterdam and the other cities of Holland. In the Townhall at Amsterdam is an allegorical subject painted by Rademaker, representing the regency of the city; and in the collection of the family of Walraaven there is a view of the interior of St. Peter's at Rome, designed with great accuracy. He died at Amsterdam in 1711.

RADET, JEAN B., a French painter and native of Dijon, where he was born in 1752. As an artist he had little success, but won some reputation with his pen. He died in 1830.

RADI, BERNARDINO, a native of Cortona, an Italian designer and engraver, whose name is affixed to a set of architectural ornaments, monuments, &c., published at Rome in 1618. They are slight, hasty

etchings, and bear the title *Varie invenzioni per depositi di Bernardino Radi Cortonese.*

RADIGUES, ANTOINE, a French engraver, born at Rheims in 1719. He is said to have visited England, whence he went through Holland to Russia, and resided several years at St. Petersburg, where he engraved the portraits of the Prince and Princess Gallitzin, and other persons of distinction. He also engraved a plate for the collection of the Dresden Gallery, representing Angelica and Medoro, after Alessandro Tiarini.

RADIGUET, MAX RENÉ, French artist, best known for his extremely clever caricatures; born at Landerneau (Finistère) 1816, died January 8, 1899, at Brest; was a Chevalier of the Legion of Honour, and a distinguished *littérateur.*

RADIN SALEH BEN JAGYA, Prince, born 1816 at Samarang on the north coast of Java; studied at the Hague under Schelfhout and Krusemann; travelled in Germany, France, and Italy; subsequently settled at Buitenzorg, in Batavia, where he died, April 23, 1881. He lived for a time at Dresden, and afterwards accompanied Horace Vernet to Algeria. His best-known pictures, some of which are in the Amsterdam Museum, include 'Javanese Cattle-dealer attacked by a Tiger,' 'The Fight to the Death,' 'Lion and Lioness,' and a portrait of Thorvaldsen.

RADL, ANTON, a landscape painter and engraver, born at Vienna in 1774, received his early training in the Academy at Vienna, but in 1790 he went to Brussels, where he put himself under the painter Kormer. Thence he went to Frankfort, and worked at engraving under Prestel, whose chief assistant he became, and had a great share in the engravings by Prestel after Ruysdael. His chief excellence lay in his drawing, especially of foliage, for his colouring was hard. He died at Frankfort in 1852. His chief paintings are 'A Wood in Summer' in the Darmstadt Gallery, and a 'Woodland Scene' in the Städel Institute. He has left seventy-five views of Germany in sepia and Indian ink; while of his aquatints the most worthy of notice are:

A Moonlight Scene; *after Van der Neer.*
A Cornfield; *after Ruysdael.*
A Cattle Scene; *after Potter.*
A Bear Hunt; *after Snyders.*

RADOS, LUIGI, an engraver, born at Parma in 1780, was educated in the Academy of that city. His principal engravings are:

The Emperor Francis II.; *after Bosio.*
King Ferdinand; *after the same.*
The Archduke Anton; *after the same.*
Prince Eugene; *after Jacob.*
The Last Supper; *after Leonardo da Vinci.*
Madonna Enthroned; *after Raphael.*
A Landscape; *after Gonzaga.*

RAEBURN, Sir HENRY, the most famous of Scottish portrait painters, was born March 4, 1756, at Stockbridge, a village—then on the north-west fringe of the "new town" of Edinburgh, and now absorbed in the city—where his father, who came of Border stock, had established himself as a manufacturer. The mills were successful, but when Henry was only six both father and mother died, leaving him to the care of his elder brother. He was educated at Heriot's Hospital—the school founded in his native city by the bequest of James I.'s jeweller—until the age of fifteen, when he was apprenticed to Mr. Gilliland, an Edinburgh goldsmith and jeweller. During his apprenticeship his bent towards portrait painting was discovered by his master's friend David Deuchar, a seal engraver and an etcher of some skill, who gave him some instruction, and Gilliland, who had become interested also, introduced him to David Martin (1736–1798), the leading portrait painter in the city. Martin had been a pupil and assistant of Allan Ramsay (1713–1784), and was a painter of some little accomplishment, if of no real gift; but, beyond giving Raeburn access to his studio and permitting him to copy a few of his pictures, he does not seem to have given him any assistance, and, before long, having unjustly accused him of selling some of the copies he had been allowed to make, the slight friendship came to an end. By this time, however, Raeburn, encouraged by his master, who helped him to sitters, probably, and cancelled his indenture in consideration of a share in the profits, appears to have taken to portrait painting as a profession. He painted miniatures to begin with, but soon abandoned them for life-size portraits in oil. His earliest dated oil picture, a full-length in Dunfermline Town Hall, was painted in 1776, and technically, even without allowing for the fact that he was practically self-taught, it is a remarkable performance for a youth of twenty, while it is marked by many qualities which are characteristic of his mature style. Gradually his practice increased, and in 1778 he married one of his sitters and a considerable fortune. The widow of a Franco-Scottish Count, one of the Leslies of Balquhun, Aberdeenshire, she had three children, and was twelve years older than Raeburn, but the marriage turned out most happily in every respect. They settled at Deanhaugh House, the property of his wife, near Stockbridge, and for several years he continued to paint in Edinburgh with increasing reputation and skill; but in 1785 desire to see and learn more than he could at home took him to London, where he met Reynolds, in whose studio he is said to have worked for a few weeks. He seems to have contemplated a visit to Italy when he and his wife left Edinburgh, and his intention was confirmed by Sir Joshua, who advised him to go to Rome to study Michelangelo in the Sistine Chapel. Reynolds gave him more than advice: he offered him financial assistance and introductions, and, while Raeburn did not need money, he was glad to avail himself of the letters. In Rome, where he knew Pompeo Batoni and other artists, he associated chiefly with two of his own countrymen, Gavin Hamilton, historical painter and discoverer of antiquities, and James Byres of Tonley, an Aberdeenshire laird who was devoted to the arts, and whose counsel never to paint anything without having the actual object before him contributed in some degree to the mastery of representing actuality which Raeburn acquired. His way of approaching subject and even his style were practically formed before he went to Italy, but the two years spent there matured his views and added richness and depth to his art. Returning to Edinburgh in 1787, he took a studio in George Street. Soon his supremacy as an artist was acknowledged, and thereafter he had no rival in the Scottish capital. Everybody sat to him, and his practice and industry were so great that he must have left over a thousand portraits. More than 700 are mentioned in J. L. Caw's catalogue of his works.

Raeburn had exhibited at the Royal Academy as early as 1792, but it was not until after 1810, when

Mrs. Campbell of Balliemore.
From the portrait by Sir Henry Raeburn.
In the National Gallery of Scotland.

one of his portraits of Sir Walter Scott was shown, that he sent much to London, and then, as it happens, not his best pictures. They were good enough, however, to earn him the Associateship in 1812, and three years later, although he took no steps to press his claims, he was elected Academician. Yet his reputation remained to a great extent local, and when, in 1810, during one of three recorded visits to London, he proposed trying his fortunes in the south, Lawrence had no difficulty in persuading him to remain at home. He had gone to live at St. Bernard's, which came to him on his brother's death in 1788, and in 1795 he built a fine studio and gallery in York Place, where he worked until the end. It was in his gallery that the early Edinburgh Exhibitions were usually held, and he took considerable interest in efforts to found an Academy in Scotland. In 1822, when George IV. visited Scotland, Raeburn was knighted, and in the following year, only a few months before he died (July 8, 1823), he was appointed "His Majesty's Limner for Scotland." He was also a member of the Academies of Florence, New York (1817), and South Carolina (1821). Raeburn was exclusively a portrait painter, and after his early years, when he painted miniatures, few of which are now traceable, almost all his work was done life-size in oil-paint. He seems to have made no preliminary studies for his portraits—only one drawing with good claims to be his is known—he did not use chalk or pencil even in placing his subject on the canvas, but commenced at once with the brush, and he painted without a mahl-stick. For the greater part of his career also he employed little or no assistance in forwarding his work. Nor did he take pupils in the ordinary way. He was always willing to be helpful, however, and amongst those who enjoyed his advice, Sir J. Watson Gordon, P.R.S.A., Samuel Mackenzie, R.S.A., and John Syme, R.S.A., who was his assistant for some time, may be named. Many others were influenced by him, and the soberly handsome, if sometimes rather heavy, appearance of much succeeding Scottish portraiture is due in large measure to his example. His bold and individual way of regarding a sitter and his simple and direct method of painting were largely the outcome of personal preference, and are evident in the work he did before going to Italy; but he was receptive also, and the experience gained at Rome and study of other men's work were used to enrich his own. While his art is marked, to some extent, by the fashion of his day, he is distinctly the least conventional of the great British portrait artists. His reading of character is peculiarly shrewd and convincing; each of his pictures is a portrait of an individual, and the results of his observation are stated with a simplicity of pictorial motive (his most characteristic pictures have plain backgrounds) and a directness, a power, and sometimes a subtilty of handling which place his work amongst the finest achievements of portrait painting. In the opinion of certain critics he is the most outstanding, if not the only, exponent of "direct" painting between Velasquez and Hals and quite recent times. Yet it is only of late years that Raeburn's gifts have been fully recognized. In Scotland, indeed, his reputation and influence have always been great, but it was not until after 1877, when some of his best things were included in the Old Masters at Burlington House, that he came to his own. An exhibition of his works was held in his studio after his death, and 375 of his portraits were brought together in a special exhibition in the Royal Scottish Academy in 1876. The National Gallery of Scotland possesses a very fine series of his pictures, and there are good examples in the Glasgow, Dublin and Dresden Galleries, but he is rather inadequately represented in London, and the specimens in the Louvre are doubtful.

The following list is confined to his more notable or accessible portraits:

Brussels.	*Art Gallery.*	Bust Portrait of a man.
Dresden.	*Royal Gallery.*	Lucius O'Beirne, Bishop of Meath.
Dublin.	*Nat. Gallery.*	Earl of Buchan.
"	"	Sir James Steuart.
Edinburgh.	*Nat. Gall.*	Dr. Alexander Adam.
"	"	Mr. Bonnar.
"	"	Mrs. Bonnar.
"	"	Mrs. Campbell of Ballie-more.
"	"	Lady Hume Campbell and Child.
"	"	Major Clunas.
"	"	Mrs. Hamilton of Kames.
"	"	Mrs. Kennedy of Dunure.
"	"	Mrs. Scott Moncrieff.
"	"	Lord Newton (a *chef d'œuvre*).
"	"	Adam Rolland of Gask.
"	"	John Wauchope.
"	"	Col. Alastair Macdonell of Glengarry (on loan).
"	*Nat. Portrait Gall.*	Professor Dalzel.
"	"	Neil Gow, the violinist.
"	"	Rt. Hon. Francis Horner.
"	"	Robert Montgomery.
"	"	Professor Wilson (at age of twenty).
"	"	Sir James Montgomery (on loan).
"	"	Pencil sketch of Sir F. Chantrey.
"	*Parliament House.*	Lord Abercromby.
"	"	Lord Braxfield.
"	"	George Joseph Bell.
"	"	Baron Hume.
"	*The University.*	Principal Robertson.
"	"	Professor Robison.
"	"	Professor Playfair.
"	"	Professor Adam Ferguson.
"	*W. S. Society.*	Lord President Blair.
"	*Bank of Scotland.*	Henry, first Viscount Melville.
"	*Archers' Hall.*	Dr. Nathaniel Spens (one of his best).
"	*Register House.*	Lord Frederick Campbell.
Glasgow.	*Art Galleries.*	William Jamieson.
"	"	William Urquhart.
"	"	Mrs. Urquhart.
"	*The University.*	Professor Thomas Reid.
"	*Corporation Gall.*	Alexander Campbell of Hallyards.
Leith.	*Trinity House.*	Admiral Lord Duncan (one of his best).
London.	*National Gallery.*	Full-length of a lady.
"	"	Lieut.-Col. Bryce McMurdo.
"	"	Anne Neale Lauzun.
"	*Nat. Portrait Gall.*	Rt. Hon. Francis Horner.
"	"	Rev. John Home.
"	"	Henry Mackenzie.
"	"	Professor John Playfair.
"	"	Sir John Sinclair of Ulbster.
"	"	W. H. Williams.
"	*Royal Academy.*	Boy and Rabbit (diploma).
Paris.	*Louvre.*	A Greenwich Pensioner.
"	"	Hannah More.

Lord Bannatyne.
Mrs. Robert Bell.
The sons of D. M. Binning.
Mrs. Irvine Boswell.
Captain David Burrell.

Mrs. James Campbell (perhaps his masterpiece).
John Clerk, Lord Eldin.
Sir John and Lady Clerk.
Sir John Gibson Carmichael, Bart.
The Hon. Henry Erskine.
William Ferguson of Kilrie.
Mrs. Gregory.
Eighth Duke of Hamilton.
Mrs. Kinnear.
Mrs. McCall of Ibroxhill.
The Macnab.
The Macdonalds of Clanranald (group of three boys).
Lady Miller.
Sir Henry Raeburn.
Lady Raeburn.
Sir Walter Scott, Bart.
Sir John Sinclair, Bart., of Ulbster (one of his best).
Alicia, Lady Steuart of Coltness.
Professor Dugald Stewart.
James Wardrop of Torbanhill.
Rev. Sir H. Moncreiff Wellwood, Bart., D.D.

Many of Raeburn's portraits of men were admirably engraved in mezzotint and other methods by Charles Turner, Hodgetts, Earlom, Dawe, Walker, and other contemporary engravers, and over 60 of his pictures are reproduced in photogravure in R. A. M. Stevenson, Sir W. Armstrong and J. L. Caw's 'Sir Henry Raeburn.' J. L. C.

RAEFUS, P., (or RAEFE,) a wood engraver, was a native of Paris. He flourished about the year 1575. He, with O. Goujon, a relation of the famous sculptor Jean Goujon, executed the cuts for a cosmographical work by André Thevet. His prints are very neatly finished, and are usually marked with the initials P. R. He also engraved on wood the figures dealing with masonry in Jean Martin's translation of Vitruvius.

RAET, (or DE RAET,) ARNOULD, painter, working at Léau, and in Louvain and the neighbourhood, in the second part of the 15th century. In 1473 he settled finally at Louvain, and by his second wife became the father of Louis Raet.

RAET, LOUIS, (or LOUIS DE SCILDERE,) painter, the son of Arnould Raet. Between 1505 and 1507 he decorated the walls of the church of Léau with paintings, which are now hidden under whitewash.

RAETH, IGNATIUS, painter, born at Antwerp, 1626, a member of the Order of Jesus. He practised for some years in Spain and in Germany, painting historical subjects and, more especially, portraits. In the church of St. Gandolph, at Bamberg, there is a 'Crucifixion' by him. He returned to Flanders in 1662, and died in 1666.

RAEVEN. See RABEN.

RAFFAELLI, FRANCESCO, a native of Italy, who flourished about the year 1705. He engraved some historical plates of no great merit.

RAFFAELLINO DA REGGIO. See REGGIO.

RAFFAELLINO DA VITERBO. See ROMANELLI, GIOV. FR.

RAFFAELLINO DEL GARBO. See CAPPONI.

RAFFAELLO. See SANZIO.

RAFFALT, IGNAZ, painter and engraver, was born at Weisskirchen in Upper Austria in 1800. He entered the Academy at Vienna. His earliest pictures were still-life, but he afterwards devoted himself to landscapes. He died at Vienna in 1857. His principal works are:

A Mill in Obersteier.
A Snow landscape.
A River Scene with a Castle.
Soup for the Convent. 1846.
An Evening Scene with a Castle and Bridge.
Fishermen's Huts. 1848.
Postilions returning.
River Landscape with a Castle. 1852.
A Golden Wedding at Murau, in Styria.

RAFFALT, JOHANN GUALBERT, a son of Ignaz Raffalt, was born at Murau in Styria in 1834. He studied at Vienna under Pettenkofen, and afterwards travelled in Hungary and Dalmatia, the scenes of many of his pictures being placed in this latter country. He died at Rome in 1865. His principal works are:

Annual Fair in Hungary.
A Gipsies' Camp.
Pusztabrunnen, Hungary.
Calf-market, Hungary.
The Waggon.

RAFFET, DENIS AUGUSTE MARIE, a French draughtsman, lithographer, and painter, born at Paris in 1804. He lost his father, a soldier, while young, and learnt drawing during apprenticeship to a turner. Entering the École des Beaux Arts in 1824, he studied under Gros and Charlet. In 1826 he published an album of lithographed studies, the first of a series which had a great success. His subjects were scenes from military life, to which he remained faithful throughout his career. In 1832 he went to the siege of Antwerp, and three years later exhibited a fine series of lithographs from the sketches he made there. The patronage of Prince Demidoff enabled him to make extended travels in Europe and Western Asia. During these tours he accumulated materials for a large number of valuable lithographs. In 1849 Raffet went to Italy, and drew the various picturesque costumes and uniforms that were to be found in the still divided country. After the siege of Rome his time was spent either at Paris or at Prince Demidoff's villa at San Donato, near Florence. In 1853 the two friends went to Spain, and when the painter died he left incomplete the resulting album of sketches. Raffet always had the pencil in his hand, and his innumerable lithographs form a valuable chronicle of the scenes visited by himself and his friends. Perhaps the series in illustration of the 'Expedition des Portes-de-fer' is the best. It is said that he was more than once commissioned to paint a picture for Versailles, but always postponed it to his favourite lithographs. Raffet died at Genoa in 1860. Amongst his best works are:

Revue des Ombres.
The Evening after the Battle of Novara.
Capture of Coblentz.
Night Review by Napoleon.

RAFFORT, ETIENNE, French painter; born May 11, 1802, at Chalon-sur-Saône; a pupil of Castillet; a painter of landscape; developed his talent by long travel in Italy and Algeria. His 'Port de Constantinople,' 'Mosquée de Scutari,' and 'Grand Canal de Venise,' are good examples of his somewhat laboured style. He obtained a third-class medal in 1837, a second-class medal in 1840, and a first-class medal in 1845. He exhibited in the Salons up to 1891. He died in March 1895.

RAGENEAU, JACQUES, painter, practising at the court of France in the first half of the 17th century, was appointed to the household of Marie de' Medici. He died in 1658.

RAGGI, PIETRO PAOLO, was born at Vienna about the year 1650; but his parents removing from thence to Genoa when he was young, he

SIR H. RAEBURN

Annan photo] [*Collection of the Earl of Home*

SIR WALTER SCOTT

received his first education in art in that city, though it is not known by whom he was instructed. His picture in the Nunziata del Guastato, at Genoa, representing St. Bonaventura, is in the style of the Carracci, and is mentioned by Ratti as a production of great merit. After visiting Turin and Savona, he established himself at Bergamo, where he painted several pictures for the churches and private collections. In the church of St. Lorenzo is an admired picture of the 'Annunciation'; and in St. Marta, 'Mary Magdalene taken up into heaven.' He also distinguished himself as a painter of landscapes, which he embellished with figures representing pastoral or bacchanalian subjects, painted in the style of Benedetto Castiglione and Giulio Carpioni. He died at Bergamo in 1724.

RAGOT, FRANÇOIS, a French engraver, born at Bagnolet in 1641. He engraved some plates after Simon Vouet and Charles Le Brun; but he is chiefly distinguished for his ability in copying the prints engraved by Bolswert, Pontius, and Vorstermans, after the works of Rubens and Van Dyck. He executed about forty of these copies with such accuracy and precision, that they have been mistaken for the originals by inexperienced collectors. He is also said to have engraved a few portraits.

RAGUINEAU, ABRAHAM, son of Esné and Mary Humblot, born in London, and baptized at the French Protestant Temple, October 19, 1623; settled at the Hague in or before 1640; became a burgher by purchase, January 30, 1645; on May 15 married Susan Girard; migrated to 's Hertoghenbosch, and later on to Breda; in 1659 was back at the Hague, but in 1661 settled at Leiden, and in 1664 joined the Guild of St. Luke. In 1681 he was at Zieriekzee.

Milan. *M. A. Noseda.* Portrait of a Young Man.

Two portraits of William III. of Orange, whose writing-master he was, have been engraved.

Authority: C. Hofstede De Groot, in 'Oud Holland,' xvii., 1899.

RAHL, KARL, a German historical and portrait painter, born in 1812, at Vienna. He studied in the Academy of that city, and at the age of twenty gained the great prize for his 'David in the Cave of Adullam,' which enabled him to complete his art training at Rome. On his return to Vienna he obtained a high reputation, and a large number of pupils passed through his studio. Politics occupied his attention almost as much as art, and more than once he had to leave Vienna through his inconvenient opinions. He practised fresco painting, and many of his works are to be seen in his native city, where he died in 1865. The Palais Todesco, the façade of the Greek Church, the interior of Baron Sina's palace, all at Vienna; a Banqueting Hall at Oldenburg; and some other buildings were decorated by him. The following are also good examples of his art:

Berlin. *Gallery.* Surprise of the Christians in the Roman Catacombs.
Hamburg. *Gallery.* Manfred at Luceria.
" " Manfred at Benevento.
Munich. *New Pinacothek.* Portrait of Martin Wagner, Sculptor.
Vienna. *Gallery.* Scene from the 'Niebelungen Lied.' 1835.

RAHL, KARL HEINRICH, an engraver, was born at Heilbronn in 1779. His father, a calico printer, apprenticed him to a silversmith, under whom he displayed the first signs of his talent by etching small landscapes. In 1799 he went to Vienna to study under Füger, maintaining himself meanwhile by the proceeds of the sale of his works. In 1815 he became a Fellow of the Academy; in 1829 chief engraver; and in 1839 Professor. He died at Vienna in 1843. There is great power about his work, but an absence of delicacy. His principal plates are:

Job and his Friends; *after Wächter.*
The Blind Beggar; *after the same.*
Presentation in the Temple; *after Fra Bartolommeo*
'La Notte;' *after Correggio.*
The Battle of Aspern; *after Kraft.*

RAHN, RUDOLPH, engraver, born 1805, at Zurich, where he first studied. He came to Paris to complete his education, and finally settled at Munich. He engraved some excellent plates for Kaulbach's 'Reineke Fuchs,' jointly with Ad. Schleich. We may also mention his portrait of Winckelmann after Angelica Kaufmann.

RAHOULT, DIODORE, French painter; born in 1819 at Grenoble (Isère); was a pupil of Cogniet; lived and worked in his native town. The Grenoble Museum has all his most important works, including 'Novembre,' 'La Porte Close,' and 'Les Saltimbanques.' He also decorated the Museum with mural paintings. He published an album of two hundred drawings, engraved on wood by Dardelet. He died at Grenoble in 1874.

RAIBOLINI, FRANCESCO (commonly called IL FRANCIA). Vasari records the date of the birth of Francia as 1450, and it is probable that he is right in this assertion. Calvi, who wrote a short life of the artist in 1812, ascertained that the master matriculated in the Goldsmiths' Guild in 1482, on September 10, and in the following year, 1483, was appointed Master of the Guild. He also found that, by the statutes of the Guild, no one could be Master who had not attained the age of thirty years, and we may therefore conclude that the birth of the artist took place from about 1448 to 1454. His parents Vasari describes as artisans, but this is hardly the right manner in which to speak of them. The family was an old one, and well known in Bologna, where its members had held office for several generations in the highest positions in the government of the place, and had possessed land in the commune of Zola Predosa from the early part of the fourteenth century, even, it is said, as far back as 1308. At the time of Francia's birth the family was not in good circumstances, and the land appears to have been temporarily charged, but the name of his father, Marco di Giacomo Raibolini, was still held in high repute, and appears in the civic records in various important offices. Francesco's father had matriculated in the art of a wood-carver, but the son desired to work in metals, and was accordingly bound to a clever goldsmith named Duc, who was generally called Francia, and from his master's name the pupil took his own cognomen, by which he is generally styled. We are told from documents that, in 1488, he sent to Leonora, Duchess of Ferrara, an exquisite chain of gold hearts linked together, which was probably a bridal present for Elizabeth Gonzaga, sister of Isabella d'Este's betrothed husband, who had visited Ferrara that spring on her way to Urbino. Other documents speak of the works of this artist in gold, which were known at Mantua and at Parma, and he is mentioned in a contemporary letter of 1486, written in Florence, as "Raibolini, the famous goldsmith of Bologna, who will be able to give

you the chain that you want." The fine shield which was done for the Bentivoglio family, and which is now preserved at the Casa Rodrigrez at Bologna, is an example of another kind of metal-work that was successfully adopted by the artist. It is of decorated *cuir bouilli*, bearing upon its surface a bold, spirited representation of a knight in full armour vanquishing a dragon, which he is at the moment transfixing with a long lance. Around the shield is a broad band of metal-work, in which are wrought two inscriptions.

Vasari states that the work which delighted Francia above all other occupations was the cutting of dies for medals, and that in this he was considered excellent, and his works most admirable. He specially speaks of the medals of Giovanni Bentivoglio, and of those of Pope Julius II., which were, he says, so fine that the heads seem to be alive on them. It has been ascertained that the artist was Director of the Zecca, or Mint, at Bologna, and on November 19, 1508, was given the entire charge of the provision of money for the city. There are two zecchini of gold that were struck in Bologna for Bentivoglio and were in all probability the work of the artist, as the same lettering and the same style of drawing are to be seen upon them as on the medals. Some notable medals were also done by Francia for Giovanni Bentivoglio II., who was Governor of the city from 1443 to 1509. Of Pope Julius II. there are six medals attributed to the hand of Raibolini. Two other medals it is known Raibolini executed. One was done for the Legate of the city of Bologna, Francesco Alidosi, who was Cardinal in 1505, and Legate in 1508, and who is represented upon this superb medal in his Cardinal's biretta and mozette. The other represents Bernardo Rossi, Count of Berceto, who was Governor of Bologna in 1519, and who, like the Cardinal, is depicted in biretta and mozette. Both these medals are large, 65 millimetres across, and are powerfully drawn and in very high relief. The faces are clear cut, and very full of character, and the lettering is big and clear, and they have all the special marks of Raibolini's lettering and classic style of draughtsmanship.

It was not as a medallist that Raibolini did his best work in these goldsmith days, but as a worker in niello. Raibolini is known to have executed at great cost a famous silver pax as a wedding gift on the occasion of the marriage of Giovanni Sforza and Lucrezia Borgia, but that has disappeared. There are fine works attributed to him in the Bargello, notably a fine chalice, a paten, and a pax; but at Bologna are still preserved two pieces of niello that are undoubtedly the work of the master. The earlier one, adorned with the arms, in enamel, of the Sforza and Bentivoglio families, was probably intended as a wedding gift from Giovanni Bentivoglio to his bride, Ginevra Sforza. The other pax ($3\frac{5}{8} \times 2\frac{5}{8}$) must be attributed to a later date, more about the time of 1500; it was probably intended for a wedding present, and bears in two shields upon its base the arms of the Felicini and Ringhieri families, denoting that it was given on the occasion of the marriage of Bartolommeo Felicini with Dorothea Ringhieri. The process of working in niello led in an indirect manner to the discovery of engraving on a plate. From whom Raibolini learned the art is not known; but inasmuch as an impression exists in the Albertina Museum at Vienna, which is evidently taken from the pax at Bologna, and proves by the reversed letters I. N. R. I. (INRI) above the cross that it was taken on paper from the actual niello without the intervention of a sulphur cast, it is clear that he had learned the art of making impressions and practised it. Calvi and Passavant attribute to Raibolini a very rare engraving of 'The Baptism of our Saviour' (Bartsch, XIV., 22). This print is identical both in character and treatment with a painting by Raibolini that still exists at Hampton Court; and there can now be added to this confirmation the still further evidence that is afforded by the painting of 'The Baptism' at Dresden closely resembling the print, and in which the same figure of the Christ that appears in it and at Hampton Court can be seen. Duchesne gives to Raibolini four niello prints—'The Nativity,' 'The Crucifixion,' 'The Resurrection' and 'A Woman attended by Three Men and a Satyr.' Of these, 'The Crucifixion' and 'The Resurrection' are from the Bologna paxes. Passavant adds one more—'The Judgment of Paris' (Bartsch, 339); but with this attribution I cannot at all agree, as the workmanship does not accord with that of any of the accepted works. Two early engravings are given by Fisher to the artist—that of 'Samson and the Lion' (D. 18) and 'SS. Catharine and Lucia' (B. XIV., 121); and, in addition to these, there is in the British Museum an engraving from his own design of 'The Virgin,' with the Infant Saviour in her hands, seated enthroned in the centre, a saint standing on either side (P. V., 201, 2). There is also a print of 'Lucretia' (B. XV., 458, 4)—a work of great attractiveness and beauty, the upper part of which is in exquisite drawing, rivalling the well-known 'Lucretia' of Marcantonio. A fine impression of this print is to be found in the Louvre. 'David and Goliath' is given by Ottley to Raibolini, and I am disposed to attribute to him the 'St. Jerome' (7 in his facsimiles), as it closely resembles the St. Jerome in his undoubted 'Crucifixion.' These are all the prints that can be attributed to Raibolini with any strong reason, but they do not exhaust the list of those which connoisseurs are disposed in their own collections to give to the famous worker. There are especially many prints that are signed "I. F.," in a monogram, which are catalogued by Bartsch under the joint names of Raibolini and his son Giacomo, and which might with good probability be given to the elder artist alone; but there is not sufficient evidence to warrant the ascription at present, and from internal evidence it is impossible to say as regards this group of prints that they were the work of two separate hands, or that one shows any more than another who was the designer who suggested it or who engraved it.

In describing Raibolini as a worker in metal, there are yet two other crafts to refer to—those of working in jewels and designing and casting type. Niccolo Serradenari, who wrote a short biography of the artist, specially refers to him as an artificer of jewels, and the papers preserved at Mantua mention a long chain set with "engraved gems curiously mounted in gold so as to turn around," made by Raibolini as a gift for the Duchess of Mantua. As a typefounder he also attained a considerable repute, and will always be remembered as the man who made for Aldus Manutius the first famous "italic" type.[1]

[1] 'Chi era Francesco da Bologna,' by Panizzi. Londra, 1873, 16mo.

FRANCESCO DI MARCO RAIBOLINI

CALLED

FRANCIA

Poppi photo] [*Bologna*

THE SAN MARTINO MAGGIORE ALTAR-PIECE IN ITS ORIGINAL FRAME BY FRANCIA

A great start was given to the art of painting in Bologna when Lorenzo Costa was called there in 1483; but there is no evidence that Francia ever became his pupil, and he was, in fact, too old a man when he commenced painting to be called the pupil of any man. But there is abundant evidence of the very close friendship that existed between the two men, and that from no less an authority than the notebook of Francia himself, which, although not now in existence, was seen by Malvasia in 1841, and quoted by him in his work on the Bolognese painters. Malvasia stated that the artists worked in the same building, Francia carrying on his goldsmith's work on the ground-floor, whilst in the floor above Lorenzo Costa was painting his pictures. It is quite possible that the coming of Costa to Bologna was the cause of Francia's change of craft, and that but for the friendship between the two men Francia would have remained all his life a goldsmith; but Costa was much the younger man of the two, and there is nothing whatever to show either in archives or in work that he became in any sense the master of his older friend. Their work is so much alike in its earlier stages that pictures by the one man have in the past been attributed to the other; but very soon Francia surpassed his friend and produced works that were finer in conception, colouring, and refinement than Costa could ever have executed. For the Church of the Misericordia the two friends united to paint an altar-piece, and the centre panel by Francia and the upper part by Costa still remain at Bologna, while the predella, by Costa, is at Milan. Francia signed his pictures with the signature "Francia Avrifex," and Fra Leandro Alberti tells us in his 'Storia d'Italia' that he signed his metal-work and medals as "Francia Pictor" ("che nell' opere da lui fatte in pittura si scriveva orefice, e nell' opere di metallo pittore"). In the same way Oreagna signed his work in marble as "Andreas Pictor," and his paintings as "Andreas Sculptor," to prove his mastery of the two arts; but we have no signed metal-work remaining of Francia's by which to prove the truth of Alberti's statement, which may, however, be considered as in all probability an accurate one, as it is in accordance with the habit of the time. It is impossible to say what is the earliest work of Francia's. His earliest dated work is the 'Madonna and Child,' with six saints, in the Gallery at Bologna (78), which was painted for the Church of the Misericordia; but that picture is quite evidently not the first work executed by the master. The difficulty is to believe that it is even an early work, it is so admirable in technique and in colour; but it would appear that the training which Francia had in his niello-work had prepared him so well for the use of the brush that he sprang fully equipped on to the field of action upon which he was to gain so great a victory. The 'St. Stephen' of the Borghese Gallery is usually considered to be one of the artist's earliest works; but probably the picture at Berlin preceded it, and 'The Crucifixion' at Bologna in the Archiginnasio is even earlier still. This work very closely resembles the niello that has been mentioned, and was in all probability painted from a sketch done for a similar work in niello. Perhaps another 'Crucifixion,' which is now in the Gallery at Bologna, is his next work. The Berlin 'Madonna' (125) is a small one, and may on that account have preceded the one just named. The inscription on the Berlin picture may be thus translated: "Here, painted by thy hands, O Francia, at the expense of Bartolommeo Bianchini, dwells the greatest of Mothers." Lord Wemyss has a picture which very closely resembles this one.

It is quite inconceivable that the picture dated 1494, which Vasari states was the first work that Francia executed, could have been so, as it is marked by such skill in composition, such grand colouring, and such admirable technique, that although Francia took a high position immediately he began to paint, yet he must have done many early works ere he could by any possibility have produced so fine a picture as this. It was painted for Messer Bartolommeo Felicini, a wealthy citizen of Bologna, who had founded a chapel in the Church of the Misericordia outside the city walls. Messer Francesco also presented a jewel to the church, which the records say was set by Francia; and so beautiful was it esteemed to be, that by the desire of the Chapter it was depicted in the picture, and can be seen hanging over the head of the Madonna. For the next year, 1495, we have but one dated work, and that is now at Pressburg in the collection of Count Jean Palffy, who acquired it at the Dudley sale (Lot 62) in 1892. It was mentioned by Waagen, and exhibited at Manchester, and represents the Madonna and Child with St. Joseph. In 1499 Giovanni Bentivoglio gave to Francia the commission to paint the altar-piece for his own chapel in the great Church of San Giacomo Maggiore. Vasari tells us that its success was so great that it obtained for the artist two other commissions immediately. One of these was from the son of the ruler, Monsignore de' Bentivogli, who was Archdeacon of Bologna, and Papal Protonotary, and who ordered for the Church of the Misericordia an altar-piece which was to be done jointly by the two friends Francia and Costa. The subject of the centre, which Francia was to do, was 'The Nativity'; this is now in the Bologna Gallery (81). Calvi states that on this picture are the following words, painted in gold letters: PICTORVM . CVRA . OPVS . MENSIBVS . DVOBVS . CONSVMATVM; but no trace of them is to be seen at the present time, although it is quite possible that in Calvi's time (1812) they may have been visible.

It was for this same church that Francia painted the puzzling little predella representing the Birth and the Death of Christ, which is now in the Gallery at Bologna (82), and which in so many ways differs from his usual work. Another picture done for the same building is a very important work named by Vasari, who says that it was painted at the request of a lady of the Manzuoli family, and that in it "he depicted Our Lady with the Child in her arms, San Giorgio, San Giovanni Batista, San Stefano, and Sant' Agostino, with an angel beneath." In 1500 Francia painted an 'Annunciation' for the Church of the Annunziata, outside, as Vasari tells us at that time, the gate of San Mammolo, and which, he states, "is esteemed to be very well executed." It is probable that a little earlier than that he executed for the same church the enthroned 'Virgin and Child' at Bologna, which so closely resembles in its general arrangement the last-named picture. The picture in the Hermitage Gallery was painted in about 1500. The next dated picture is the one at Berlin, dated 1502, which in its peculiar arrangement foreshadowed

the much later picture in the Church of San Frediano at Lucca. The other two representations of the 'Annunciation' come at this time. One is in the Gallery at Bologna, the other at Milan, and was done for the Duke of Mantua. For his great friend Messer Polo Zambeccaro, Francia painted, as Vasari tells us, "a tolerably large picture representing the Birth of Christ which was much extolled." This work now hangs in the Gallery at Forli, and must be given to this period. Other works belonging to this period are the Vienna picture of the Madonna with two saints, the single figure of St. Francis in Dr. Frizzoni's Gallery, the 'Madonna in the Rose Garden' at Munich, the pathetic head of the Man of Sorrows bearing His cross, now to be found in the Lochis Gallery at Bergamo (221), which was the predella picture, or, rather, the square picture in a predella below one of the Bologna altar-pieces, and the half-length figure of St. Sebastian that belongs to the Duke of Fernan Nuñez at Madrid. At Cesena is 'The Presentation of the Divine Child to Simeon in the Temple.'

The picture in the Church of San Martino Maggiore at Bologna is an undoubted and most important work, and one in which the artist has himself designed the frame for the picture, and which still remains in the chapel for which it was first painted; and another famous one is now in the Chantilly Collection, which, originally in the Northwick sale, passed into the possession of M. Reiset, from whom it was bought for Chantilly by the Duc d'Aumale. The altar-piece at Berlin, signed and dated 1502, has strong points of affinity with the much later altar-piece that stands in the Church of San Frediano at Lucca, for which place it was first painted. In 1505 Francia painted, by special contract for the commune of his native town, in the dining-hall of the Podestà Communale, a Madonna known as the 'Madonna del Terremoto,' to commemorate the deliverance of the place from total destruction by an earthquake which visited Bologna in June of that year, and caused the greatest alarm and injury. The chief works, however, that remain to show what Francia could do in fresco are those in the Chapel of Sta. Cecilia. One only of these bears a date, and that is not one of the two done by Francia, but the fresco next to it, which was the work of Costa, and is dated 1506. This, however, in all probability, gives us the date for the entire series, which it is almost certain was completed before 1507. Only two of the panels were the work of Francia, and these are the two nearest to the altar on the Gospel and Epistle side of the chapel, and, very fortunately, they are the two in the best condition of the entire series. The two by Francia illustrate 'The Marriage of St. Cecilia and Valerian' and 'The Burial of St. Cecilia.'

The next landmark that we have to guide us is found in the date upon the Dresden picture, 1509. There are beyond this two pictures bearing the dates 1512 and 1514, and two dated 1515, one at Parma, and one at Turin; and then we have the date of the death of the artist, 1517. Between these dates comes the long series of pictures of the Madonna and Child, the most bewildering of all the works of Francia to set into chronological order, and, in fact, the most difficult to deal with in any way, so much have they been copied, and so much was the type of Francia's group repeated by the host of his pupils. It must honestly be stated, in respect to this group of pictures, that there is no finality in attributions; from time to time evidence may arise that will upset the best-founded theories, especially seeing that the sons of Francia so cleverly copied their father's work that it is a matter almost of impossibility to be quite certain as to several pictures that bear the name of the artist. The famous 'Baptism of Christ' at Dresden is dated 1509. The one named by Vasari may be the one now at Hampton Court of the same subject. The two works compared with each other yield several interesting divergences, but both are genuine works by the master's own hand, and the signatures are true ones. The Dresden picture is dated 1509, but the one at Hampton Court is far older, and is much more of a Quattrocento work.

There is a picture dated 1514 at Bologna in the Ercolani Collection, a small half-length, representing 'God the Father Almighty,' and has upon it a long inscription, telling the names of those who commissioned it in 1514. It resembles a similar one which is to be found in the Ambrosiana Gallery, and is there called a 'Doctor of the Church,' but which is probably the panel from the upper part of some altar-piece, representing 'God the Father.' The 'Crucifixion' in the Louvre was painted for St. Job's Church at Bologna, and belongs to about the same period. At Ferrara Francia painted the altar-piece which is called by the Ferrarese 'The Picture of all the Saints,' and which represents the Coronation of the Virgin. The only other crowded composition that Francia painted is 'The Adoration of the Magi,' which is now at Dresden. The great altar-piece in London, by which Francia is best known, is in every way a masterpiece. It was painted for the Buonvisi Chapel in the Church of San Frediano at Lucca. This chapel was founded by Benedetto, the son of Lorenzo Buonvisi, in 1510, and Benedetto's will, which is dated August 16, 1510, provides for the maintenance of the chapel by landed property, and speaks of the sons of Paolo Buonvisi, the favourite brother of the founder, as his eventual heirs. Benedetto died before 1516, and at Lucca, in the manuscript volumes written by a certain Canon Vincenzo Baroni, which contain a vast amount of curious information as to the city, is a brief abstract of his will. The object of the foundation of the chapel was the welfare of the souls of the Buonvisi family, and it was specially dedicated to St. Anne. These facts account for the presence of the various saints whom Francia has introduced into his picture. St. Anne appears in so prominent a position as the special patron of the chapel; St. Laurence as the patron of the father of the founder; St. Paul as the patron of the founder's brother and heir; St. Sebastian as the plague saint, as in 1510 the city of Lucca was visited by the fell disease, and prayers would doubtless be offered for the intercession of that saint; and the last of the four saints, who is termed St. Romuald in the National Gallery catalogue, is probably St. Benedict, the patron of the founder. The Duke of Lucca acquired the picture from the last of the Buonvisi, a Princess Elisa Poniatowski (*née* Montecatini), and, on the sale of the Duke's effects, it was brought to London. The picture at Parma bears the same date as the Turin 'Deposition,' 1515, and was therefore one of the latest pictures painted by Francia. In the original records of the Guilds there is the mention of Francia's

FRANCESCO DI MARCO RAIBOLINI

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Alinari photo] [*Bologna Gallery*

THE "MANZUOLI" ALTAR-PIECE

matriculation as a goldsmith recorded thus: "1482.—Francesco de Maurus de Raibolino 10 X" (perhaps the tenth of the tenth month); and again further on, when he took office in the Guild, the fact is thus stated: "1486.—Francesco Marco de Raibolino Congr. S. Niccolo e S. Felice" (referring to where he resided) "detto il Pittore il Franza." There are also the entries as to the matriculation of his sons to be seen in the same book. In a paper about the Mint at Bologna there are two entries—one stating in very lengthy form that in November 1506 the painter Francia was Master of the Mint, by the seal of Pope Julius II.; and the other recording that "on November 27, 1508, Messer Franza the painter and engraver of metals of all sorts was Master of the Mint by the will of the Pope." There are also in the Guild records notes of his appointment as Gonfaloniere del Popolo and Tribuni della Plebe on December 10, 1482; and, lastly, the two entries of the death of the painter to which Calvi alludes, one of which simply records that Francia died in 1517, as follows: "1517 a di Gennaro mori Francesc Francia orefice e pittore eccellente"; the other, which is the Seccadinari record, reads: "1517—7 Gennaro mori Messer Francesco Francia miglior orefice d' Italia et buonissimo pittore, bravissimo giojelliere, bellissimo di persona et eloquentissimo, benche fosse filiuolo di un falegname, della cappella di Santa Caterina di Saragozza." It is not known where he was buried, but he is believed to lie in the Church of San Francesco, or in its cloister near to the tomb which is now occupied by the remains of his son Giacomo. There is no monument to be found of him in that church or cloister.

One of his best portraits is in England, and is the great portrait of Bartolommeo Bianchini belonging to Mr. Salting, which was shown at the Burlington Fine Arts Club. There is also a picture at Vienna in the Liechtenstein Gallery of 'The Marchese Bovio' that was restored to Francia by Crowe and Cavalcaselle, and there is one at Frankfort of a man dressed in black which is now with good cause given to the artist. The one that hangs in the Tribune in the Uffizi, and inscribed as the portrait of Evangelista Scappi, is another portrait regarding which there seems to be no doubt; and there are two portraits in the Pitti Gallery which probably were painted by this artist rather than by his son Giacomo, whose name they bear at this moment.

One of the most interesting portraits which Francia painted is of the young Prince Federigo Gonzaga, son of Isabella d'Este, who was sent as a hostage to the Papal Court, and placed in the hands of Julius II. His affectionate mother desired to have a portrait of her boy before he left her charge, and the commission was given to Lorenzo Costa, who was at that time attached to the Court at Mantua; but it was eventually transferred to Francia. The picture was finished on August 10, 1510, and sent to Isabella, who, in a letter which she wrote to Girolamo Costa, expressed her very high appreciation of it, and her great delight at possessing it. She sent thirty ducats of gold to Francia for it, but returned the portrait to the artist, requesting him to touch the hair lightly, as it was too blond in colour. Afterwards it was sent to Rome, as the father of the youthful Frederick, who was at that time at the Papal Court, desired to show the portrait to the Pope and to many of the Cardinals, and thither it went in November. In May 1512 Isabella presented the picture to a gentleman of Ferrara named Zaninello, who had rendered her great services, and it probably remained at Ferrara until brought to Paris among Napoleon's spoils. The father of its present owner, Mr. A. W. Leatham, bought it from the Napoleon Collection, and for many years it hung unrecognized at Miserden Park, until in 1902 it was exhibited at the Burlington Fine Arts Club, and identified by Mr. Herbert Cook, whose articles in the 'Athenæum' of February 7 and the 'Burlington Magazine' for April 1903 fully describe it. G. C. W.

See 'Francia,' by G. C. Williamson (G. Bell & Sons, 1901), for fuller information as to this artist.

Some of his most notable works are:

Bergamo.	*Lochis Coll.*	Our Lord bearing His Cross.
Bologna.	*Royal Gallery (Sala del Francia, E.)*	Madonna and Saints. *Signed* OPVS FRANCIAE AVRIFICIS MCCCCLXXXXIIII. (*From the Church of Sta. Maria della Misericordia.*)
"	"	The Annunciation. (*From the Oratory of S. Girolamo di Miramonte.*)
"	"	Madonna and Saints. (*From the Church of Sta. Maria della Misericordia.*)
"	"	The Adoration of the Christ. *Inscribed* ANTONIVS . GALEAZ . IO . BENTIVOLI . FIL . VIRGINI . DICAVIT. (*From the Church of Sta. Maria della Misericordia, where it originally formed the central panel of a large altar-piece. The upper part, by Costa, is still* in situ. *The predella, by Costa, signed and dated* 1499, *is in the Brera.*)
"	"	The Life of Christ. (*From the Church of Sta. Maria della Misericordia.*)
"	"	A Pietà. (*From the Church of the Misericordia.*)
"	"	The Annunciation. *Signed* FRANCIA AVRIFEX PINXIT MCCCCC. (*From the Church of St. Francis.*)
"	"	The Madonna and Saints. *Inscribed* IOANNES SCAPPVS OB IMMATVRVM LACTANTI FILII OBITVM PIENTISSIMO AFFECTV HOC VIRGINI ET PAVLO DICAVIT. (*From the Church of the Annunciation.*)
"	"	The Crucifixion. *Signed* FRANCIA AVRIFEX. (*From the Church of the Annunciation.*)
"	*Palazzo Ercolani.*	God the Father. Small half-length. *Inscribed* PETRONIO BVRGVGNINO MASARIO, IO FRANCISCO MASINO PRIORE, AC PETRO ANTONIO BOLETTA DEPOSITARIO, NEC NON HERCVLE GRIMANTO CONSERVATORE FRANCIA AVRIFEX FACIEBAT A MDXIIII.
"	*Library in Archiginnasio.*	The Crucifixion. (*Painted about* 1494.)
"	*Church of SS. Vitale ed Agricola (first chapel on the left).*	Madonna and Child.
"	*Church of S. Martino (first chapel).*	Madonna and Child with Saints. The splendid frame was also designed by Francia. *Signed* FRANCIA AVRIFEX P.
"	*Oratory of Sta. Cecilia.*	Two Frescoes of 1506, representing (1) The Marriage of St. Valerian with Sta.

		Cecilia, and (2) The Burial of Sta. Cecilia.
Bologna.	*Ch. of St. Dominic.*	Madonna and Child.
,,	*Podestà Communale.*	Madonna del Terremoto. (Fresco.)
,,	*Church of S. Giacomo Maggiore.*	Madonna and Child with Saints. *Signed* JOHANNI BENTIVOGLIO II. FRANCIA AVRIFEX PINXIT. (1499.)
Berlin.	*Royal Gallery.*	Virgin and Child enthroned with Saints. *Signed* FRANCIA AVRIFABER BONON., 1502. (*From the Church of St. Cecilia at Modena.*)
,,	,,	The Holy Family. *Signed* BARTHOLOMEI SVMPTV BIANCHINI MAXIMA MATRVM, HIC VIVIT MANIBVS FRANCIA PICTA TVIS.
Cesena.	*Picture Gallery.*	The Presentation. *Signed* FRANCIA AVRIFEX BONON. F.
Chantilly.		The Annunciation. This picture, originally in the Northwick Collection, was bought from M. Reiset.
Dresden.	*Royal Gallery.*	The Baptism of Christ. According to Vasari this picture was formerly at Modena. It is not, however, mentioned in the list of Dresden pictures purchased at Modena. It was damaged during the bombardment of Dresden in 1760 by a fragment of a shell. *Signed* FRANCIA AVRIFEX BON. F. MDVIIII.
,,	,,	The Adoration of the Magi.
Ferrara.	*Cathedral.*	The Coronation of the Madonna. *Signed* FRANCISCVS FRANCIA AVRIFEX FACIEBAT.
Florence.	*Accademia.*	Virgin and Child with Two Saints. (*Bought, in* 1818, *from Felice Cartoni at Rome.*)
,,	*Pitti Palace.*	Portrait of a Man.
,,	,,	Portrait of a Man.
,,	*Uffizi Palace.*	Portrait of Evangelista Scappi. In his hands is a letter, bearing upon it: "Dno. Vangelista di Scappi Fr. Rai."
Forli.		The Birth of Christ.
Frankfort.	*Staedel Gall.*	A Portrait. Portrait of a man dressed in black clothes. (*Purchased in* 1832 *from J. D. Passavant.*)
Glasgow.	*Corporation Gall.*	The Nativity.
Hampton Court.		The Baptism of Christ. *Signed* on a cartellino: FRANCIA AVRIFEX BONONIEN. (*Acquired with the Mantuan Collection by Charles I., and described in his catalogue as "Uno quadro sopra asse con N. S. battezato da S. Giovanni di mano del Franza." See also Claude Phillips on the Gallery of Charles I.* (*Seeley*), *and 'Archivio'* iii. 293.)
London.	*National Gall.*	The Virgin with the Infant Christ, and St. Anne enthroned, surrounded by Saints. *Signed* FRANCIA AURIFEX BONONIENSIS P.
,,	,,	The Virgin and Two Angels weeping over the Dead Body of Christ.
,,	,,	The Virgin and Child with two Saints.
,,	*Earl of Northbrook.*	Holy Family with St. Anthony. *Inscribed* F. FRANCIA. AVRIFEX. FACIEBAT. ANNO. MDXII.
London.	*George Salting, Esq.*	Portrait of Bartolommeo Bianchini. (*From the Collection of the Princess de Sagan.*)
,,	*J. E. Taylor, Esq.*	Virgin and Child with Saints.
,,	*Sir George Otto Trevelyan.*	Madonna and Child and Saint. (*Dudley Sale*, 1892, *Lot* 63, £525; *Winter Exhibition*, 1892. *Sold at Ruston Sale for* £504.)
,,	*Thomas Agnew & Sons.*	Madonna and Child and two Saints.
,,	*Sir E. J. Poynter, P.R.A.*	Drawing of a Dance of Bacchanals. (Pen and bistre.)
,,	*Sir J. C. Robinson.*	Drawing of an Ancient Sacrifice. (Pen and bistre.)
Lucca.	*Ch. of S. Frediano.*	The Coronation of the Virgin.
,,	*Palazzo Mansi.*	Madonna and Child.
Madrid.	*Duke of Fernan Nuñez.*	St. Sebastian.
Milan.	*Brera.*	The Annunciation. (*From the Ducal Palace of Mantua.*)
,,	*Poldi-Pezzoli Museum.*	St. Anthony of Padua (with a landscape background).
,,	*Ambrosiana.*	The Almighty Father.
,,	*Dr. Frizzoni.*	St. Francis.
Modena.	*Palace of the Marchesa Coccapani.*	St. Barbara (signed).
Munich.	*Old Gallery.*	The Madonna within the Rose Garden. *Signed* FRANCIA AVRIFEX BONON. (*Acquired in* 1815 *from the estate of the Empress Josephine at Malmaison for* 15,000 *francs. A drawing for this picture is in the Uffizi.*)
,,	,,	The Virgin and Child. (*Bought by Maximilian II. in* 1833, *before he became King, from the Zambeccari Gallery in Bologna, and presented to the Gallery.*)
Paris.	*Louvre.*	The Nativity.
,,	,,	The Crucifixion. *Signed* FRANCIA AVRIFABER. (*Painted for St. Job's Church at Bologna, and passed into the Bianchetti and Solly Collections. Bought of M. Page in* 1864 *for* 8000 *francs.*)
Parma.	*Royal Gallery.*	The Deposition. *Signed* FRANCIA AVRIFEX BONON. P.
,,	,,	The Madonna with the Child and St. Benedict, St. Placidus, Sta. Giustina, and St. Scholastica. *Signed* F. FRANCIA AURIFEX BONONIENSIS F. MDXV.
,,	,,	The Madonna with the Child and St. John.
Pressburg.	*Coll. of Count Jean Palffy.*	The Madonna and Child. Madonna and Child with St. Joseph, 25 in. × 18½ in., bought at the Dudley sale, Lot 62, for £430 10*s*. *Signed* JACOBVS CAMBARVS BONON. PER FRANCIAM AVRIFABRVM HOC OPVS FIERI CVRAVIT, 1495.
Rome.	*Barberini Gallery.*	Holy Family.
,,	*Corsini Gallery.*	St. George.
,,	*Capitol Gallery.*	The Presentation in the Temple.
,,	*Borghese Gallery.*	The Madonna and Child. The picture was commissioned by Sister Dorothea Fantuzzi, of the Convent of S. M. Maddalena in Bologna, and is inscribed on the back, SOROR DORO-

[*From the engraving in the British Museum*

LES GRIMPEURS

		THEA DI FANTUZZI IN STA. MA. MAGNA, in a script hand.
Rome.	*Borghese Gallery*	St. Stephen the Martyr. *Inscribed* VINCENTII DESIDERII VOTVM FRANCIAE EXPRESSVM MANV.
St. Petersburg.	*Hermitage Gallery.*	The Virgin and Child with St. Catherine.
,,	,,	The Madonna and Child. The picture was brought to the Hermitage in 1832 from the Gallery of Prince Eugene Sapiega at Grodno. *Signed* F. FRANCIA, but the signature is probably a false one.
,,	,,	The Virgin and Child with Saints. *Inscribed* DS LVDOVICVS DE CALCINA . DECRETORY DOCTOR CANONICVS . S . P . BON REDIFICATOR AVCTORQ . DOMVS ET RESTAVRATOR HVIVS ECLESIAE FECIT FIERI . P . ME FRANCIAM AVRIFICE BONON ANO MCCCCC. Painted in 1500 by the command of the Canon of the Church of St. Petronius at Bologna, Ludovico de Calcina. It afterwards found its way into the Church of San Lorenzo delle Grotte in the same town, whence it was removed to Rome by Cardinal Ludovisi; still later it passed into the Ercolani Gallery, whence it was bought for the Hermitage in 1843.
Turin.	*Royal Gallery.*	The Deposition in the Tomb. Brought from Casale to an altar of the Count Pio Sordi di Torcello, and by him in 1835 given to the Gallery. *Signed* F. FRANCIA AVRIFEX BONONIENSIS F. MDXV.
Verona.	*Pinacoteca.*	Madonna and Child with Three Saints. *Signed* F. FRANCIA AVRIFABER BONON.
Vienna.	*Royal Gallery.*	The Madonna and Child with Saints. *Signed* FRANCIA AVRIFABER BONO.
,,	,,	Drawing of the Flute-players.
,,	,,	Drawing of the Judgment of Paris.
,,	*Liechtenstein Gall.*	The Marchese Bovio. G. C. W.

RAIBOLINI, GIACOMO, the elder son of Francesco Raibolini, called FRANCIA after his father, was born about 1484. He studied under his father, and acted as his assistant. He executed two of the frescoes in the chapel of St. Cecilia at Bologna, namely, the 'Baptism of Valerian,' and the 'Martyrdom of St. Cecilia.' His masterpiece, perhaps, is the beautiful 'Madonna seated with SS. Francis, Bernard, Sebastian, and Maurice,' dated 1526, in the Pinacoteca at Bologna, although his St. Michael,' in San Domenico, is also very fine. Late in life Giacomo came under the influence of Dosso Dossi, as may be gathered from his two enthroned Madonnas at Milan. Giacomo died in 1557. By him:

Berlin.	*Gallery.*	The Virgin in Glory (*jointly with his brother Giulio*).
,,	,,	Chastity.
,,	,,	Madonna with Saints.
Bologna.	*Pinacoteca.*	Two Madonnas.
,,	,,	Virgin with Saints.
,,	*San Stefano.*	Christ on the Cross.
Bologna.	*San Giovanni.*	Christ as a Gardener.
,,	*SS. Annunziata.*	The Entombment.
,,	*San Domenico.*	The Archangel Michael.
Florence.	*Pitti Gall.*	A Portrait.
Madrid.	*Museum.*	A Devotional Picture with St. Margaret in the centre.
Milan.	*Brera.*	Two enthroned Madonnas.
Parma.	*S. Giovanni.*	Adoration of the Shepherds.

A few scarce prints, dated about 1530, and signed I. F., are ascribed to Giacomo Raibolini. Among them we may name, 'A Muse,' 'Cleopatra,' and 'Venus and Amor.'

RAIBOLINI, GIULIO, younger son and pupil of Francia, was a painter of mediocre talents. He was born in 1487. He worked jointly with his brother on the pictures named below, which are now in the Bologna and Berlin Galleries respectively. He died in 1540.

Berlin.	*Museum.*	The Virgin in Glory.
Bologna.	*Pinacoteca.*	Four Saints. (*Both signed* J. J. FRANCIA.)

RAIMBACH, ABRAHAM, engraver, born in London in 1776. His father was a Swiss by birth, but had come to England at an early period of his life, and never left it. After receiving his education at Archbishop Tennison's Library School, the son was apprenticed to J. Hall, the engraver, and the first work of the young apprentice was the explanatory key to the engraving of Copley's 'Death of Chatham,' now in the National Gallery. After his apprenticeship he entered as a student at the Royal Academy, and took what casual employment he could obtain from the booksellers, and also occupied himself with miniature painting. He found the latter irksome, and abandoned it finally for engraving. The plates he executed for Smirke and Forster's edition of the 'Arabian Nights' made known his ability, and were also profitable. In 1812 he became David Wilkie's engraver, and the first work of that distinguished painter that he transferred to copper was 'The Village Politicians,' the next was 'The Rent Day,' and these were followed at intervals by 'The Cut Finger,' 'The Errand Boy,' 'Blindman's Buff,' 'Distraining for Rent,' 'The Parish Beadle,' and 'The Spanish Mother and Child.' After Reynolds he engraved a 'Venus' and the 'Ugolino.' Raimbach, it is said, never employed an assistant, but executed the whole of his plates himself. His prints after Wilkie are masterly works. They were boldly engraved, to enable the publishers to take numerous impressions, and therefore appear somewhat deficient in artistic freedom and delicacy of execution. They are, however, suited to the subjects, and very faithful to Wilkie's characters. Raimbach died at Greenwich in 1843. Besides the plates above named, he is also responsible for the following:

Leonard Parkinson, a Maroon Chief; *after a drawing by Metz* (Edwards's 'Maroon War').
Illustrations for Cooke's 'Tales of the Genii.'
Illustrations for Forster's 'Arabian Nights.'
Five plates for 'Rasselas.'
Plates for Sharpe's 'Spectator,' 'Tatler,' and 'Guardian.'
Plates for 'Don Quixote.' (Longman: 1818.)
Frontispiece to Scott's 'Arabian Nights.'
Initiation into the Mysteries of Isis; *after Smirke*, for Barlow's 'Columbiad.'
Rape of the Golden Fleece; *the same.*

A biography of Raimbach was privately printed by Frederick Shoberl in 1843.

RAIMONDI, MARC ANTONIO, the most famous and the finest of Italian engravers, was born at

Bologna towards the end of the 15th century, according to Passavant in 1488. But there is much doubt as to his dates, some authorities putting his birth as early as 1470, and his death as late as a century afterwards. Most probably, however, he was a year or two younger than Raphael, while we have no trace of his existence after 1527, the year of the sack of Rome. His first master was Francia, who taught him to work in *niello*. He may have had another master for part of the technical work of the goldsmith's engraver. By the year 1505 he had engraved a plate for its own sake, a 'Pyramus and Thisbe,' and had made a journey through Upper Italy to Venice. About 1508-10 he was engaged, in Venice, in making copies of seventeen of Albert Dürer's cuts from the 'Life of the Virgin,' of the thirty-six cuts of the 'Little Passion,' and of the 'Adam and Eve.' Whether Marc Antonio did this with a fraudulent intention or not has been much disputed, but there seems to be no doubt as to his desire to profit, in an unfair way, by Dürer's reputation, for to the seventeen plates from the 'Life of the Virgin' he affixed the Nuremberger's mark, while the 'Adam and Eve' is signed thus:

ALBERT
DURER
NORICOS
FACIEBAT
1504

exactly as the original is signed. The 'Little Passion' is marked with Dürer's tablet, in blank, much as Raimondi afterwards marked his own works. This, perhaps, was due to the representations made, as Vasari tells us, by Dürer, who very probably made use of his favour with the Emperor to get the prohibition to which Vasari refers made effective against the use of his name by the Italian engraver. It is not likely that he actually journeyed to Venice to prosecute his complaint. Marc Antonio's copies after Dürer are as faithful as copper-plates after woodcuts, by an artist with a great original genius of his own, could be expected to be.

About 1510 Marc Antonio was in Florence, and there engraved the famous plate after Michel Angelo's *Cartoon of Pisa*, which is known as 'The Climbers' (*Les Grimpeurs*). About a year later he went to Rome, where he at first continued his imitation of Dürer. Soon, however, he enrolled himself among the followers of Raphael, and worked for eight or nine years under his supervision. For a time he seems to have worked in Raphael's studio, but he afterwards set up a studio of his own, where he received pupils, among whom the most famous were Agostino di Musi and Marco Dente da Ravenna. No doubt much of the perfection to which the art was brought in this *atelier* was due to the taste of Raphael, for the spirit in which Raimondi engraved was curiously akin to that which distinguishes the Urbinate's work with the point. Design, expression, and purity rather than richness of technique, are the merits aimed at. Many of Marc Antonio's plates are after lost designs of Sanzio, while many others reproduce compositions still extant, but reproduce them with variations, suggested most likely by the master. After Raphael's death, in 1520, Raimondi engraved after Giulio Romano. This connection brought him into disgrace and into prison. Giulio made a series of twenty indecent designs in illustration of sonnets by Pietro Aretino. These Marc Antonio engraved, and so scandalized Pope Clement VII., that he was clapped into prison. At the intercession of the Cardinal Ippolito de' Medici and of Baccio Bandinelli he was released, and set to work on his plate of the 'Martyrdom of St. Lawrence,' after Bandinelli. The engraving when finished was submitted to the Pope, who was so pleased with it that he at once took its author under his special protection. Baccio, on the other hand, was not satisfied, and complained to Clement that his work had not been faithfully rendered. The Pope thereupon compared the design with the engraving, and decided that Raimondi had improved upon Bandinelli. The original red chalk drawing by the latter is in the Cabinet at Munich. In 1527 Marc Antonio lost all he had at the siege and subsequent sack of Rome. He fled to Bologna, and nothing more is known of him. From a statement by G. A. di Niccolini di Sabio, however, we may fairly conclude that he was no longer alive in 1534. For three centuries Marc Antonio has enjoyed a reputation among reproductive engravers comparable to that of Raphael among painters. Fine impressions of his best plates have steadily increased in value, until now they excite as fierce a competition at sales as the rarest plates of Rembrandt. His *œuvre* may be divided into four classes: first, the pieces he executed during his early days under the shadow of Francia; secondly, his imitations of Dürer, and other productions before his journey to Rome; thirdly, his work under Raphael; fourthly, his work after Raphael's death. In works belonging to the first class, the hardness of the *niellatore* and the immaturity of the youthful artist are both visible. In those of the second, the burin is managed more freely, and the individuality of a true artist is more traceable. In those of the third period the masterpieces of Raimondi are to be found. It begins with 'The Climbers,' which may have been finished at Rome, and includes 'The Massacre of the Innocents,' 'The Judgment of Paris,' 'The Dance of Cupids,' 'The Five Saints,' the 'Lucretia,' &c. The fourth period is marked by less care in drawing, less delicacy in the management of the burin, less patience, and a greater toleration for mannerism in the works reproduced; these were mostly from the hand of Giulio Romano. The following list of Marc Antonio's plates is taken from Passavant but Bartsch's numbers are also given. W.A

1. Adam and Eve. (B. 1.)
2. Adam and Eve driven from Paradise. (B. 2.)
3. God appearing to Noah. (B. 3.)
4. Joseph and Potiphar's Wife. (B. 9.)
5. David beheading Goliath. (B. 10.)
6. David with the Head of Goliath. (B. 11.)
7. David with the Head of Goliath. (B. 12.)
8. The Nativity. (B. 16.)
9. The Massacre of the Innocents (without the 'Chicot'). (B. 20.)
10. The Feast at Simon's House. (B. 28.)
11. The Last Supper. (B. 26.)
12. The Entombment. (B. 30.)
13. The Descent from the Cross. (B. 32.)
14. Pietà. (B. 35.)
15. The Marys weeping over the body of Christ. (B. 37.)
16. The Descent into Limbo. (B. 41.)
17. S. Paul at Athens. (B. 44.)
18. The Marys on the Steps. (B. 45.)
19. The Virgin Enthroned. (B. 46.)
20. The Virgin in Glory. (B. 47.)
21. The upper part of the Foligno Madonna. (B. 52.)
22. The Virgin with the long thigh. (B. 57.)
23. The Holy Family; *after Michaelangelo*. (B. 59.)

MARC ANTONIO RAIMONDI

[*From the very rare line engraving*

PORTRAIT OF PIETRO ARETINO

24. Holy Family. The Virgin suckling the Infant Christ. (B. 60.)
25. The Virgin with the Palm-tree. (B. 62.)
26. The Madonna with the Cradle. (B. 63.)
27-39. Jesus and the Twelve Apostles. (B. 74-76.)
40. S. Cristopher. (B. 96.)
41. S. Francis. (B. 97.)
42. S. George. (B. 98.)
43. S. John Baptist. (B. 99.)
44. S. Jerome kneeling before a Crucifix placed in a tree trunk. (B. 101.)
45. S. Jerome with the small Lion. (B. 102.)
46. The Martyrdom of S. Lawrence. (B. 104.)
47. S. Sebastian. (B. 109.)
48. S. Francis, S. Anthony of Padua, and S. John of Capistran. (B. 110.)
49. The Five Saints. (B. 113.)
50. Saint Catherine. (B. 115.)
51. S. Cecilia, with four other Saints. (B. 116.)
52. The Martyrdom of S. Cecilia. (B. 117.)
53. Saint Margaret. (B. 118.)
54. SS. Lucy, Catherine, and Barbara. (B. 120.)
55-67. Christ and the Twelve Apostles. (B. 124.)
68. Christ on the Cross. (B. 137.)
69. The Holy Trinity. (B. 138.)
70. The Virgin standing. (B. 139.)
71. The young Tobias and the Guardian Angel. (B. 140.)
72. S. Anthony. (B. 141.)
73. S. Anthony of Padua. (B. 142.)
74. S. Benedict. (B. 143.)
75. S. Bernard. (B. 144.)
76. S. John of Capistran. (B. 145.)
77. S. Christopher. (B. 146.)
78. S. Stephen. (B. 147.)
79. S. Francis of Assisi. (B. 148.)
80. The Archangel Gabriel. (B. 149.)
81-2. S. John Baptist. (B. 150-1.)
83. S. Jerome. (B. 152.)
84. Job. (B. 153.)
85. S. Joseph. (B. 154.)
86. S. Lawrence (S. Leonard). (B. 155.)
87-8. S. Lawrence. (B. 156-7.)
89. S. Michael. (B. 158.)
90. Lazarus. (B. 159.)
91. S. Nicholas of Tolentino. (B. 160.)
92. S. Peter Martyr. (B. 161.)
93-5. S. Roch. (B. 162-4.)
96-8. S. Sebastian. (B. 165-7.)
99. S. Vincent. (B. 168.)
100. A Penitent Saint. (B. 169.)
101. S. Agatha. (B. 170.)
102. S. Agnes. (B. 171.)
103. S. Anne, the Virgin and Child. (B. 172.)
104. S. Apollonia. (B. 173.)
105. S. Barbara. (B. 174.)
106. S. Catherine. (B. 175.)
107. S. Catherine of Siena. (B. 176.)
108. S. Cecilia. (B. 177.)
109. S. Helena. (B. 178.)
110. S. Lucy. (B. 179.)
111. The glorified Magdalen. (B. 180.)
112. S. Margaret. (B. 181.)
113. S. Martha. (B. 182.)
114. S. Petronilla. (B. 183.)
115. Death. (B. 184.)
116. The Rape of Helen. (B. 209.)
117. Alexander placing Homer's poems in the tomb of Achilles. (B. 207.)
118-121. The Four Roman Knights. (B. 188-191.)
122. Dido. (B. 187.)
123. Lucretia. (B. 192.)
124. Cleopatra (Ariadne). (B. 199.)
125. Cleopatra. (B. 200.)
126. The Triumph of Titus. (B. 213.)
127. The Plague of Phrygia. (B. 417.)
128. Parnassus. (B. 274.)
129-131. Jupiter, Mars, and Diana. (B. 253-255.)
132. Vulcan, Venus, and Cupid. (B. 326.)
133-135. Jupiter embracing Cupid; Mercury descending in search of Psyche; Cupid and the Three Graces. (B. 342-344.)
136. Mars, Venus, and Cupid. (B. 345.)
137. The Judgment of Paris. (B. 245.)
138. The *Quos Ego*, or Neptune calming the Storm. (B. 252.)
139. Venus and two Cupids. (B. 251.)
140. Venus appearing to Æneas. (B. 288.)
141. Venus after the Bath. (B. 297.)
142. Venus stooping to kiss Cupid. (B. 311.)
143. Venus rising from the Sea. (B. 312.)
144. Venus crouching. (B. 313.)
145. Pallas standing on a Sphere. (B. 337.)
146-161. Apollo, Minerva, the Muses, and five other figures. (B. 263-278.)
162. The Apollo Belvedere. (B. 331.)
163. Apollo with left arm upraised. (B. 332.)
164. A Replica of the Last. (B. 333.)
165. The Standing Apollo. (B. 335.)
166. Apollo, Hyacinthus, and Cupid. (B. 348.)
167. Dance of Cupids. (B. 217.)
168. Cupid and Three Children. (B. 320.)
169. Hercules—full-face—standing in a niche. (B. 256.)
170-173. The Labours of Hercules. (B. 289-292.)
174. Hercules strangling Antæus. (B. 346.)
175. Two Fauns carrying a Child in a Basket. (B. 230.)
176. Bacchanalia, or The Offering to Priapus. (B. 248.)
177. A reversed Replica of the last, in which the Satyr is on the left of Priapus. (B. 249.)
178. A Satyr clasping a Nymph with his left arm, and defending himself against a Young Man. (B. 279.)
179. A Satyr seated, and a Child. (B. 281.)
180. Nymph surprised by Satyr. (B. 285.)
181. Two Votaries of Bacchus, one young and one old. (B. 294.)
182. Faun and Child. (B. 296.)
183. The two Satyrs and the Nymph. (B. 305.)
184. Pan and Syrinx. (B. 325.)
185. Nymph surprised by Satyr. (B. 319.)
186. The Vintage of Bacchus. (B. 306.)
187. Cupid rising from the Sea. (B. 293.)
188. The Three Graces. (B. 340.)
189. Orpheus and Eurydice. (B. 282.)
190. Orpheus delivering Eurydice from the Infernal Regions. (B. 295.)
191. Orpheus seated, playing the Violin. (B. 314.)
192. The Triumph of Galatea. (B. 350.)
193. Bacchus and Ariadne.
194. Pyramus and Thisbe. (B. 322).
195. The 'Loves of the Gods'
    1. The Torso of a Woman, her head on a cushion.
    2. A Bearded Man and part of a Leg.
    3, 4. Figures of Young Women.
    5. Back View of a Head.
    6. Head turned to the Right, embraced by a Man's Arm.
    7. Head turned to the Left.
    8. Head of a Young Woman.
    9. Figure of a Young Man, standing, and stretching out his Right Arm. (These nine fragments are all that is left of the plates which brought Raimondi into disgrace with Pope Clement. They are quite inoffensive. A complete set, however, belonged to the collector Mariette, and after his death passed into the French Royal Library. They have been either lost, stolen, or destroyed.)
196. Trajan crowned by Victory. (B. 361.)
197. Fortune holding a sail swelled by the Wind. (B. 362.)
198. Love of Fame. (B. 363.)
199. Time.
200. Prudence. (B. 371.)
201. Strength. (B. 375.)
202. Temperance. (B. 376.)
203. Philosophy. (B. 381.)
204. Poetry. (B. 382.)
205—211. The Seven Cardinal Virtues. (B. 386—392.)
212. Peace. (B. 393.)
213. 'Amadeus, Austeritas, Amititia, Amor.' (B. 355.)
214. The Four Doctors. (B. 404.)
215. 'Le Bâton Courbé.' (B. 369.)
216. The Woman with the Crescent. (B. 354.)
217. The Man with two Trumpets. (B. 356.)
218. Raphael's Dream. (B. 359.)
219. The Young Man with the Firebrand. (B. 360.)
220. Man and Woman holding a Sail. (B. 364.)
221. The Old Shepherd and the Youth. (B. 366.)
222. The Old Man and the Man with the Anchor. (B. 367.)
223. Woman with Winged Head. (B. 368.)
224. Man Beaten with a Fox's Tail. (B. 372.)
225. Woman with two Sponges. (B. 373.)

226. The Man and Woman with Globes. (B. 377.)
227. Young Woman watering a Plant. (B. 383.)
228. Man whipping Fortune. (B. 378.)
229. Man showing a Woman a Hatchet. (B. 380.)
230. Young Man with a Lantern. (B. 384.)
231. Two Naked Men, standing. (B. 385.)
232. Serpent speaking to a Young Man. (B. 396.)
233. The Two Women and the Zodiac. (B. 397.)
234. The Violin-Player, and the Three Naked Women. (B. 398.)
235. Young Woman in Classic Dress, between Two Men. (B. 399.)
236. 'Il Stregozzo,' or 'Sorcery.' (B. 426.)
237. Man Crowning an Eagle. (B. 428.)
238. The Shepherd and the Nymph. (B. 429.)
239. Old Man and Young Woman. (B. 430.)
240. The Old and the Young Shepherd. (B. 431.)
241. Young Mother conversing with Two Men. (B. 432.)
242. Man Kneeling at the outskirts of a Wood. (B. 434.)
243. Man Asleep at the entrance to a Wood. (B. 438.)
244. The Old Shepherd and the Young Man with the Violin. (B. 435.)
245. The Old Man and the fat Young Man. (B. 436.)
246. Woman tearing her Hair. (B. 437.)
247. The Lion Hunt. (B. 422.)
248. Emperor sitting. (B. 441.)
249. Another Emperor sitting. (B. 442.)
250. Woman meditating. (B. 443.)
251. The Deformed Young Man. (B. 446.)
252. The Cardinal at Market. (B. 459.)
253. The Pilgrim. (B. 462.)
254. The Climbers. B. 487.)
255. One of the Climbers. (B. 488.)
256. Man bearing the base of a Column (B. 476.)
257. Man with a Flag. (B. 481.)
258—269. The Twelve Cæsars. (B. 501—513.)
270. Equestrian Statue of Marcus Aurelius. (B. 514.)
271. Constantine the Great. (B. 495.)
272. Pope Leo XII. (B. 493.)
273. Pope Adrian VI. (B. 494.)
274. Charles V. (B. 497.)
275. Raphael resting. (B. 496.)
276. The Poet Alexander Achillini. (B. 469.)
277. Pietro Aretino. (B. 513.)
278. The Perfume Vase for Francis I. (B. 538.)
279. The Façade with Caryatides. (B. 538.)
280. The Three Marys.
281. SS. Lucy, Catherine, and Barbara.
282. The Triumph of Neptune.
283. The Glorified Magdalen.
284. Cupids at a Tomb.
285. Amymona carried off by a Triton.
286. S. Paul kneeling before Christ.
287. Pluto.
288. Venus wounded by a Thorn. (B. 321.)
289. Satyr and Bacchante.
290. Dance of Three Fauns and Three Bacchantes.
291. Pope Clement VII. (B. 493 and 494.)
292. Pius II.
293. Paul II.
294. Sixtus IV.
295. Innocent VIII.
296. Alexander VI.
297. Pius III.
298. Adam and Eve. (*Copy from Albrecht Dürer*).
299. The Last Supper. (*Do.*)
300. Calvary. (B. 59.) (*Do.*)
301. The Virgin with the Monkey. (*Do.*)
302. The Virgin by the Door. (*Do.*)
303. Holy Family with playing Angels. (*Do.*)
304. Holy Family in a vaulted Chamber. (*Do.*)
305. The Prodigal Son. (*Do.*)
306. S. Jerome in his Cell. (*Do.*)
307. Three Bishop-Saints. (*Do.*)
308. The Two Cooks. (*Do.*)

RAIMONDO, was a Neapolitan painter, who flourished about the year 1477. There is a picture by him in the church of S. Francesco di Chieri, in Piedmont.

RAINALDI, Domenico, a painter, who flourished at Rome about 1665. He executed some works for the different churches in Rome, and seems to have been patronized by the Popes of his time. Nothing is known of his history.

RAINIERI, Francesco Maria, called Lo Schivenoglia, was born at Mantua about the year 1680. He was a scholar of Giovanni Canti, and painted similar subjects, representing landscapes and battle-pieces. His pictures are little inferior to those of his instructor; if they are less vigorously coloured, his figures are usually better drawn. He died in 1768.

RAJON, Paul Adolphe, draughtsman and etcher, was born at Dijon in July 1843, and was educated at the *lycée* of his native town. His father died when Rajon was thirteen years old, and his mother, left with small means, placed the boy with his brother-in-law, a photographer, at Metz, who employed him to "touch up" plates. In 1864 he came to Paris, and for a time gained a precarious livelihood by working up and colouring photographs, making cartoons for stained glass, and drawing portraits in black lead or *sanguine*. At the same time he worked for a month or two under Pils at the École des Beaux Arts. About 1865 Rajon made the acquaintance of Léopold Flameng and Léon Gaucherel, and was induced to try his hand at etching. The result was an admirable reproduction of Gérôme's 'Rembrandt dans son Atelier,' which was purchased by the Messrs. Goupil. The success of the publication was followed up by several commissions from the same firm, and Rajon's vocation was determined. From 1866 onwards his artistic career was one of unchequered success, broken only by the interlude of the siege of Paris, when, like so many other artists, he quitted his studio to enrol himself in the corps known as *Les Enfants perdus de La Villette*. After the campaign he visited England, being invited by the editor of the 'Portfolio.' Henceforth he made annual visits to England, and some of his finest plates were from pictures in this country. In 1885 Rajon exhibited a large collection of his works, in oils, water-colours, chalk, and pastel, as well as many etchings, in Bond Street; and an exhibition of his etchings took place the following year in New York, which he then visited for the first time. In 1880 he moved to a country house he had built at Auvers, on the banks of the Oise, about forty miles from Paris, where he delighted to entertain the many friends of all nationalities he had attached to himself throughout his career. He died there on the 8th of June, 1888, and was buried in the cemetery of Auvers. Of his numerous plates we may name:

Relais de Chiens; *after Gérôme.*
L'Amour Platonique; *after Zamacoïs.*
Le Liseur; *after Meissonier.*
Salomé; *after Regnault.*
L'Indifférent; *after Watteau.*
Dutch Courtyard; *after De Hooghe.*
John Bright; *after Ouless.*
Charles Darwin; *after the same.*
Cardinal Newman; *after the same.*
The Emperor Claudius; *after Alma Tadema.*
'George Eliot'; *after Sir Frederick Burton.*
Lord Tennyson; *after G. F. Watts.*
Herr Joachim; *after the same.*

Also many plates for the 'Portfolio' from pictures in the National Gallery, the Dulwich Gallery, &c. For a complete list of Rajon's plates, with fuller details of his life, see 'Twelve Etchings contributed to the "Portfolio" by Paul Adolphe Rajon, with Memoir and Notes by F. G. Stephens.' London, 1889.

RALPH, G. KEITH, an English portrait and subject painter in the latter half of the 18th century. He was portrait painter to the Duke of Clarence, and exhibited at the Academy from 1778 to 1811.

RAM, JAN DE. See DE RAM.

RAMA, CAMILLO, painter, a native of Brescia, who flourished about the year 1622. He was a pupil of the younger Palma, and painted several altar-pieces and other considerable works for the public edifices of his native city, which prove him to have been an able follower of the style of his instructor. In the refectory of the Carmelites, and in the churches of S. Gioseffo and S. Francesco, there are good examples of his work.

RAMACCIOTTI, GIOVANNI BATTISTA, amateur, a priest of Siena, who lived about the middle of the 17th century, and practised portrait and historical painting. In the Franciscan church at Siena there is a 'Nativity' by him, and at Florence (Uffizi) a 'Nativity of the Virgin.' Bloemart engraved after him the portrait of a Nun, Colomba da Tofaninis.

RAMAY, JEAN, (or DELLE RAMEGE,) an historical painter, born at Liège about 1530, was a pupil of Lambert Lombard, and became a member of the Corporation of Goldsmiths, of which he was dean in 1585. Very late in life he is said to have worked in the palace at Luxemburg, and to have died during his journey back to his native city. There is an 'Adoration of the Shepherds' by him in the church of Glains, near Liège. He was still alive in 1602.

RAMAZZANI, ERCOLE, born at Roccacontrada in the Roman territory, was a pupil of Perugino and of Raphael. He executed some works of art for his native place. The dates of his birth and death are unknown, but he is asserted to have been still alive in 1588. Lanzi saw a picture by one *Ramazzani di Roccacontrada* in Matelica, which was dated 1573.

RAMBALDI, CARLO ANTONIO, born at Bologna in 1680, was a pupil of Domenico Viani. He painted history with some success. There are several of his pictures in the churches at Bologna, which show considerable merit. The most worthy of notice are the 'Death of St. Joseph,' in the church of S. Gregorio; the 'Visitation,' in S. Giuseppe; and a 'St. Francis Xavier,' in S. Lucia. Rambaldi died in 1717.

RAMBALDO, LAUDADIO, called RAMBALDO DI FERRARA, an inferior Ferrarese painter, who flourished towards the end of the 14th century. No details of his life are known.

RAMBERG, ARTHUR-GEORG, FREIHERR VON, painter, born at Vienna in 1819, was the son of Field-Marshal Ramberg, but instead of following his father's profession, he turned his attention to art. In 1840 he entered the University of Prague, but soon migrated to the Academy of Art, and then to Dresden, where he studied under Julius Hübner, and painted a 'Combat between King Henry and the Hungarians.' The revolution of 1848 drove him to Munich, where he painted humorous subjects. He afterwards supplied illustrations for Schiller's 'Laura at the Piano,' 'Dido,' 'Drinking-Song,' and 'Expectation.' He also furnished illustrations for Goethe's 'Hermann and Dorothea,' and Voss's 'Luise.' In 1860 he was appointed professor in the Art School at Weimar, and afterwards to the same position at Munich. He died at Munich in 1875. Of his genre pictures the best are:

The Water-party.
Frescoes in the Luther-hall of the Wartburg.
Frescoes in the Palace at Weimar

RAMBERG, JOHANN HEINRICH, an historical and portrait painter and engraver, born at Hanover in 1763. He came early to England, and became a scholar of Sir Joshua Reynolds and of Bartolozzi, working also in the schools of the Royal Academy. After travelling in Italy and the Netherlands, he became court painter to the King of Hanover. As a caricaturist he is at his best in his 'Reineke Fuchs' and 'Till Eulenspiegel.' He worked too hastily for his fame, and returned to Hanover in 1834, where he died July 6, 1840. His most important works are, however, 3 drawings of the Great Room at Somerset House showing the Royal Academy Exhibition of 1784. They are reproduced in the *Print Seller*, page 52, and described by Alg. Graves. They illustrate all the pictures hung in the room at the time, and as all are very carefully drawn and numbered form an invaluable record of that noteworthy exhibition. He also made two drawings of the Royal Academy Exhibitions of 1787 and 1788, both afterwards engraved by P. Martini.

RAMBERT, LOUIS DE, painter, born in Paris in 1614, son of Louis Rambert, who was keeper of the statues to Louis XIII. He studied under Vouet and Le Brun. The king was his godfather. He painted a portrait of Cardinal Mazarin, but finally abandoned painting for sculpture. He died in Paris in 1670.

RAMBOUX, JOHANN ANTON, painter, born at Trèves in 1790, went in 1804 to Florenville to the school of the Benedictine monk, Abraham, who was then engaged on plates after Rubens, and in 1807 to David, under whom he became a good draughtsman. In 1812 he returned to his home, and there occupied himself with painting portraits. In 1815 he went to Munich, where he applied himself to study the art of the Middle Ages, and produced several portraits in the style of A. Dürer and Holbein. In 1816 he visited Rome, where he became affected by Overbeck, Veit, and Cornelius. He then took to studying early Christian art and to copying old wall paintings, votive pictures, and miniatures. In 1827 he was back at Trèves, but in 1829 was again in Italy, returning to Trèves in 1840, where he completed a collection of water-colour copies. The King of Prussia bought from him two hundred and forty-eight of these for the Academy of Düsseldorf. In 1843 he was appointed keeper of the Wallraf Museum at Cologne, where he made a reputation by his restoration of the old pictures, and by supplying designs for the cathedral tapestry. He possessed a collection of Italian pictures of the 15th and 16th centuries, from which he executed a number of drawings in pen and ink. These were reproduced in lithography, and published jointly with lithographs from a series of drawings made during a visit to Jerusalem in 1854. The whole collection runs to a total of 125 plates. He died at Cologne in 1866.

RAMELLI, PADRE FELICE, born at Asti, in the Piedmontese, in 1666. He was well known as a painter of historical subjects and portraits in miniature, and resided the greater part of his life in Rome, where he became an ecclesiastic, and was made a canon of S. Giovanni Laterano. The King of Sardinia invited him to his court, where he was for some time employed in painting the portraits of the most celebrated painters, many of which he

copied from the originals, painted by themselves, in the Florentine Gallery. Ramelli died in 1740.

RAMENGHI, Bartolommeo, called Bagnacavallo, from a village near Bologna, where he was born in 1484, was a pupil of Francia, and painted in Bologna in the style of his master. He appears to have gone early to Rome, where he studied the works of Raphael, and still more those of Dosso Dossi. Bagnacavallo's style is a combination of that of the three masters we have named, the simplicity learnt from Francia preserving him from the affectation that spoils the work of too many of the painters influenced by Raphael. The 'Virgin in Glory' in the Dresden Gallery, and the large altar-piece with several saints in the Berlin Museum, are grand works; in them the pupil of Francia is to be readily recognized. After executing a certain amount of work in Rome, Ramenghi returned to Bologna, where he died in 1542. Morelli denies the influence of Raphael on Ramenghi, and sees in him nothing but a pupil of Francia and an able imitator of Dosso Dossi. Works:

Berlin.	*Museum.*	SS. Petronius, Agnes, and Louis IX. of France.
Bologna.	*Pinacoteca.*	Madonna with SS. Joseph, Paul, Benedict, and M. Magdalen.
„	*S. Vitale.*	The Visitation and other Frescoes.
„	*S. Michele in Bosco.*	Copy of Raphael's 'Transfiguration.'
„	*S. Salvador.*	The Miracle of the Loaves and Fishes.
„	„	St. Augustine's Flight from the Manichæans.
„	*S. Petronio.*	Christ Crucified.
„	*S. M. del Baracano.*	A Crucifixion and a Deposition. (*Also frescoes in the Pal. del Podestà, in S. Stefano, and the Madonna degli Scalzi.*)
Dresden.	*Gallery.*	The Madonna enthroned with SS. Geminianus, Peter, Paul, and Anthony of Padua.
Milan.	*Brera.*	Mystic Marriage of St. Catharine.
Paris.	*Louvre.*	The Circumcision.

RAMEY, John, born at Liége c. 1530, one of the best pupils of Lambert Lombard, and master of Otto van Veen, who was Rubens' first master. He worked at Liége, but also for a short time in Paris, in returning from which at the commencement of the seventeenth century he was taken ill and died. The numerous religious pictures painted by him for the churches of Liége have all disappeared.

Glain, near Liége.	*Church.*	Adoration of the Shepherds.
Liége.	*M. Brahy Prost.*	St. Paul healing the Cripple at Lystra. 1600 (*signed*).
„	*M. Desoer de Solières.*	Adoration of the Shepherds.
Brussels.	*Duke of Arenberg.*	Episodes in the life of SS. Joachim and Anne (*two drawings*).

Authority: J. Helbig, 'La Peinture au pays de Liége,' 1903, pp. 182–188.

RAMIREZ, Andrea, a miniature painter of Seville, who in 1555 and 1558 illuminated the choir books of the cathedral.

RAMIREZ, Benevides Juan, learned drawing from his brother Josef, a sculptor. In 1753, exhibiting at the Academy a picture of the 'Election of King Pelayo,' he was elected a supernumerary Academician of S. Ferdinand. After studying under Giaquinto he neglected painting for music, and died at Saragossa in 1782.

RAMIREZ, Cristobal, a native of Valencia, a skilful illuminator, was in the service of Philip II. in 1566, and did most of his work in his native city. Returning to the Escorial he died there in 1577, leaving his daughter and two sons under the king's protection. Among the books illuminated by this artist were the 'Oficio di difuntos,' the 'Intonario,' and the 'Brevario Nuevo en Cantoria,' for the Escorial.

RAMIREZ, Felipe, probably a relation of Geronimo, flourished at the same period. He painted hunting-pictures, dead game, birds, and various other subjects. He was a correct draughtsman and understood the figure, as may be seen in his picture of the 'Martyrdom of St. Stephen' at Seville. His pictures of still-life are distinguished by their truth and freshness, and his work generally was held in much esteem in his lifetime.

RAMIREZ, Geronimo, a painter of Seville, and a disciple of Roélas, flourished about the middle of the 17th century. In the church of the hospital de la Sangre, near Seville, there was a beautiful picture signed with his name, representing the pope surrounded by cardinals and other personages.

RAMIREZ, Josef, a Spanish painter, born at Valencia in the year 1624. He was a scholar of Geronimo de Espinosa, and painted history in the style of his master. Palomino mentions, as his most esteemed performances, his works in the convent of San Felipe Neri at Valencia, particularly his picture of Nuestra Señora de la Luz. He died at Valencia in 1692. He was a learned ecclesiastic, and wrote the Life of St. Philip Neri.

RAMIREZ, Juan, a Spanish portrait painter, who lived about the middle of the 16th century. A great number of his portraits exist at Seville and in its neighbourhood. Of his other works there are no vestiges, though it is supposed that, being employed in the chapel of St. Christopher and other places of note, he must have been an artist of considerable talent.

RAMIREZ, Pedro, painter, another of the numerous artist-family of this name who flourished in Spain in the 17th century. He practised at Seville, and was one of the first members of the Academy established in that city.

RAMSAY, Allan, portrait painter, the son of Allan Ramsay, the author of the pastoral drama of 'The Gentle Shepherd,' was born at Edinburgh in 1713. He was a scion of the house of Dalhousie, his great-grandfather being the Laird of Cockpen, a brother to the chief. After acquiring the elements of design in London, under Hans Huyssing, he returned to Edinburgh and worked for two years from such remains of ancient art as he could there encounter. He went to Italy in 1736, where he was first a scholar of Solimena, and afterwards of Imperiali. He did not, however, long prosecute his studies in historical painting, but devoted himself entirely to portraits. On his return from Italy he established himself for some time at Edinburgh, where he painted the portrait of Archibald, Duke of Argyll. He afterwards, about 1762, settled in London, where he met with very flattering success. He was introduced by Lord Bute, whose portrait he painted, to the Prince of Wales, afterwards George III., whose Painter in Ordinary he became on the death of Shackleton in 1767. From that year onward Ramsay conducted a sort of picture factory, from which he turned out Georges and Carolines by the score. His chief assistants were David Martin, Mrs. Black, Eikhart, Vandyck,

Walker and Cockerell photo] [*National Portrait Gallery*

GEORGE III.

Roth, and Vesperier; to whom was added in later years the well-known Philip Reinagle. Ramsay was a good linguist and an accomplished writer. Many of his essays were collected into a volume under the name of 'Investigator.' He corresponded with Voltaire, Rousseau, and Hume. For the last-named he painted a portrait of Rousseau. Of Ramsay Dr. Johnson said, "You will not find a man in whose conversation there is more instruction, more information, or more elegance than in Ramsay's." Without reaching the highest rank in his profession, he painted portraits with very considerable ability. He paid four visits to Italy during his lifetime, and it was on returning from the last that he died at Dover in 1784. Works:

Edinburgh.	*Nat. Gallery.*	David Hume.
„	„	Mrs. Allan Ramsay (*a masterpiece*).
„	*Nat. Portrait Gall.*	Himself.
„	„	Hon. Alex. Murray.
„	*R. Coll. of Physicians.*	Adam Austin, M.D.
„	*Lord Young.*	AndrewFletcher,Lord Milton.
„	*R. Scott. Academy.*	Norrie, a Scotch decorative artist.
Glasgow.	*Gallery.*	John, second Duke of Argyll
London.	*Nat. Port. Gal.*	The Earl of Chesterfield.
„	„	Queen Charlotte.
„	„	George III.
„	„	Lord Mansfield.
„	„	Dr. Mead.

Patrick Grant, Lord Elchies.
Dr. John Rutherford, grandfather of Sir W. Scott.
Caroline, Marchioness of Lothian. (*Lord Lothian.*)
John, second Earl of Stair. (*Lord Stair.*)
John, third Earl of Hyndford. (*Sir W. H. Gibson Carmichael.*)
James Ferguson, F.R.S.
Sir Alex. Dick, of Prestonfield, Bart. (*Sir R. K. A. Dick Conyngham, Bt.*)
Patrick Boyle, Lord Shewalton. (*Lord Inglis.*)
Clementina Maria Sophia Walkinshaw, Countess of Albertstroff (mistress of the Young Pretender and mother of the Duchess of Albany).

RAMSAY, JAMES, an English portrait painter, born in 1786. He had a good practice in London, and exhibited at the Academy from 1803. He retired to Newcastle-on-Tyne in 1847, and died there in 1854. A good portrait of Grattan by him has been engraved. Amongst his other portraits are:

London.	*Nat. Portrait Gal.*	Thomas Bewick.
„	*Royal Coll. of Phys.*	Dr. Elliotson.
Newcastle-on-Tyne.	*Town Hall.*	Earl Grey.

RANC, —, the elder, painter, worked at Montpellier towards the end of the 17th century with much success, and was one of Rigaud's early masters. He was also the first teacher of his more famous son, Jean Ranc. He died at a comparatively early age. In the church of St. Pierre, Montpellier, there is a 'Christ giving the Keys to Saint Peter' by him.

RANC, JEAN, portrait painter, born at Montpellier in 1674, studied under his father, and under Rigaud, whose style he followed with much success, and whose niece he married. M. D'Argenville relates an absurd story respecting Ranc. He says that having painted the portrait of a gentleman, in which he had exerted all his art, the friends of the sitter persisted in declaring that it was in no way like him. Ranc promised to alter it, and having prevailed on his sitter to co-operate, he prepared a similar cloth, and having cut a hole to admit the head, he requested his model to place himself behind the canvas. The critics were sent for to examine the amended portrait, which they persevered in declaring was not yet like him, when the head answered, "You must be mistaken, gentlemen, 'tis I myself." De la Motte has introduced this adventure into his fables. In 1724 Ranc was invited to the court of Spain and appointed principal painter to the king. He painted the Royal Family, and also the King and Queen of Portugal, and died at Madrid in 1735. Works:

Madrid.	*Gallery.*	Portrait of Philip V. (on horseback).
„	„	Portrait of Philip V. (*half length*).
„	„	Portrait of the Queen, Isabel, second wife of Philip V. (*half length*).
„	„	Portrait of Philip V. (*to the knees*).
„	„	Portrait of Queen Isabel (*to the knees*).
„	„	Portrait of Queen Luisa, wife of Luis I. of Spain (*half length*).
„	„	Portrait of the Prince of Asturias.
„	„	Portrait of the Prince Carlos (afterwards Charles III.).
„	„	Portrait of a Maid of Honour.

And several others.

RANDA, ANTONIO, a native of Bologna, was first a scholar of Guido, but afterwards studied under Lucio Masari. He became of sufficient celebrity to be taken under the protection of the Duke of Modena, who appointed him his painter in the year 1614. His works are chiefly to be seen in the churches at Bologna and Ferrara. In the latter city, in the church of S. Stefano, is a picture by him representing S. Filippo Neri, and the great altar-piece of the church of S. Liberale, representing the Virgin Mary, with the infant Saviour and St. Francis, is by this master. He died in 1650.

RANDALL, JAMES, an English painter and draughtsman, who practised in London about the beginning of the 19th century. He exhibited architectural landscapes at the Academy from 1798 to 1814, and in 1806 published 'A collection of Architectural Designs,' in aquatint.

RANDAZZO, FILIPPO, painter, worked in Sicily in the 18th century, and executed some large wall-paintings at Palermo.

RANDEL, FRIEDRICH, painter and draughtsman, born 1801. A pupil of Krüger's. He devoted himself chiefly to genre pictures, into which he introduced animals, especially horses, which he treated with much skill. He also executed portraits in oil and in coloured chalks. One of his best works is an equestrian portrait of General Tumping.

RANDLE, FREDERICK W., born in London, 1847. He went to America in 1860, and became known in Philadelphia as a painter of still-life. He died at Liverpool, 1880.

RANDOLPH, —, painter, worked in England towards the close of the 16th century, for the Earl of Sussex. Directions for payment to him of sums owing are contained in the Earl's will (Walpole, vol. i. p. 187).

RANDON, JOHN, an engraver who resided at Rome about the year 1710, by whom we have several plates after antique and modern statues, for the collection published by Rossi; and other subjects after various masters. The date of his death is unknown, but he was still living in 1755.

RANER, DANIEL, painter. Nothing is known of this artist but that there was once a picture of

an old man with a cat in the Schleissheim Gallery, signed *D. R.*, and attributed to him.

RANFTL, JOHANN MATHIAS, German painter; born February 21, 1805, at Vienna; was a pupil of the Vienna Academy and also of Peter Krafft; visited Moscow and St. Petersburg in 1826, where he painted portraits. In 1838 he found scope for his ability in London. His picture of the 'Floods at Budapest' is a good example of his style. He died at Vienna, November 1, 1854. His chief works are:

The Reapers' Siesta. (*Liechtenstein Gallery.*)
Children gathering Wood. (*The same.*)
The Family of Dogs. (*The same.*)
The Hunter's Spoil.
The Labourer's Return.
Congratulation.
Kuntz von Rosen in Prison.

He died at Vienna in 1854.

RANKLEY, ALFRED, a subject painter, born in 1819, was a student in the schools of the Academy. His name first appears as an exhibitor in the Academy in 1841, from which time he exhibited works mostly of a domestic nature. His pictures were carefully finished and generally had a moral. He died in Kensington at the end of 1872. Amongst his best works we may name:

The Village Church.
A Scene from Macbeth. 1841.
The Guilty and the Innocent.
The Lonely Hearth. 1857.
The Day is Done. 1860.
The Doctor's Coming. 1864.
Follow my Leader. 1867.
Following the Trail. 1870.
The Hearth of his Home. 1870.
The Pharisee and the Publican.
The Benediction. 1871.

RANSON, THOMAS FRAZER, an English engraver, was born at Sunderland in 1784. He was apprenticed to an engraver at Newcastle, and gained prizes from the Society of Arts for his plates in 1814, 1821, and 1822. He was engaged in the bank-note controversy of 1818, and by a strange accident was tried for having a forged note in his possession. He was, however, acquitted. In 1821 he received the gold medal from the Society of Arts for a line engraving, and again in 1822 for his engraving after David Wilkie's 'Duncan Gray.' He died in 1828. Among other good plates by him we may name:

A Portrait of George IV.; *after a drawing by Edmund Scott.*
A Portrait of the Duke of Northumberland; *after T. Phillips, R.A.*

RANSONNETTE, NICOLAS, a French engraver, born in Paris in 1753. He engraved several mythological subjects, after Gabriel de St. Aubin, and other masters. We have also the following prints by him:

The new Palais-Royal at Paris.
A View of the new Palace of Justice.
The Rival Seducers; *from his own design.*
The Lover Revenged; *from the same.*
Cupid and Psyche; *after Raphael.*
Italian Amusements; *after Watteau.*
Diana of Poitiers; *after L. Penni.*
Agnes Sorel; *after the same.*
The Dream of Voltaire; *after St. Aubin.*
Nostradamus showing Marie de Medicis the throne of the Bourbons.

RANSPACH, CARL, painter, working at Berlin in the first part of the 19th century. At the Berlin Exhibition, 1838, he exhibited several hunting and battle scenes, and was afterwards a frequent exhibitor of such subjects, and of other genre pictures.

RANUCCIUS, an Italian painter, of whom it is recorded that he was one of the signatories of the Treaty of Peace made between Lucca and Pisa in 1228.

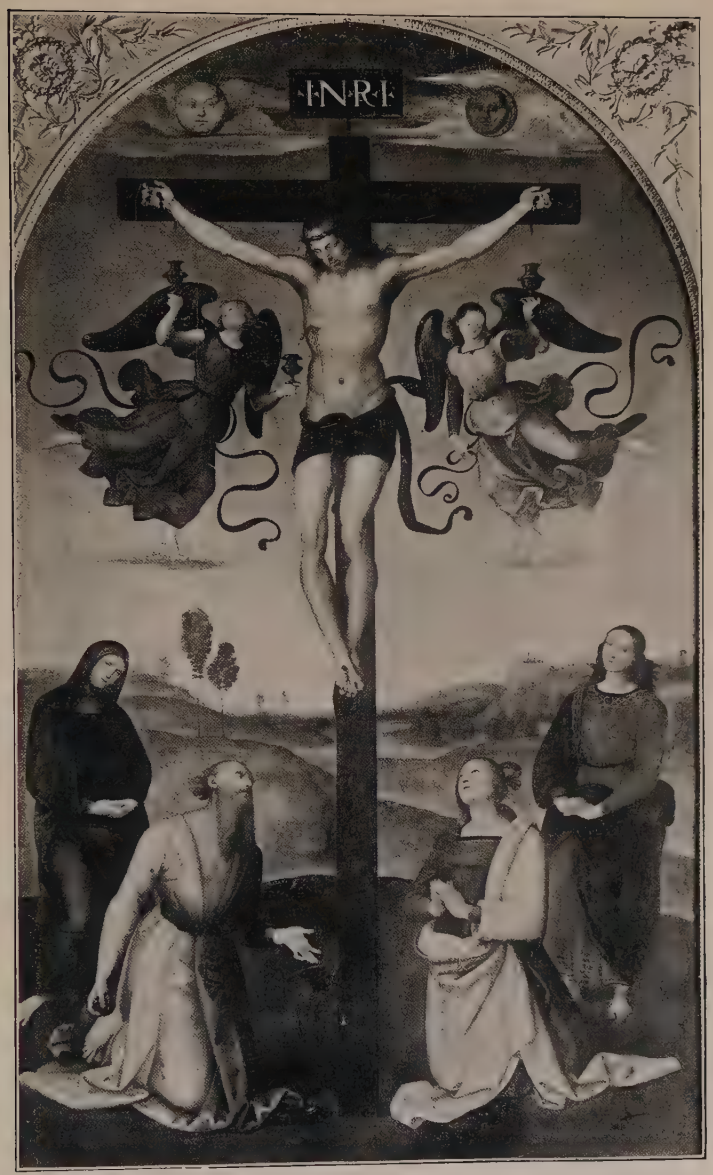
RANVIER, VICTOR JOSEPH, French painter; born July 9, 1832, at Lyons; was a pupil of Janniot and of Richard. His first contribution to the Salon was the 'Idylle du Soir' in 1859. The Luxembourg possesses his 'Chasse au Filet' and 'Enfance de Bacchus.' He obtained a medal in 1865, a second-class medal in 1873, and the Legion of Honour in 1878. He died at Châtillon-sous-Bagneux, May 24, 1896.

RAOUL, JEAN, miniature painter. In 1477 he executed a genealogy of the kings of France, adorned with paintings in miniature, and remarkable for the delicacy and finish of its workmanship.

RAOUX, JEAN, a French painter, born at Montpellier in 1677, was a scholar of Bon Boulogne, and having obtained a prize at the Academy, was sent to Italy with the king's pension. Although his studies were directed to historical painting, and he was on his return from Italy received into the Academy on that basis, he afterwards worked principally at fancy subjects and portraits, of which we have Mlle. Prévost as a Bacchante, Mlle. Quinant as Amphitrite, and Mlle. Carton as a Naiad. He is said to have been in England, where he was patronized by Sir Andrew Fontaine. His historical works are his picture of 'Telemachus in the Island of Calypso,' which has been engraved by Beauvarlet, and 'Venus reposing,' of which there is a print by J. Daulle. He died in Paris in 1734. Among his better works we may also name:

The Four Ages.
Scene in the Temple of Priapus.
The young Bather.
Young Women at the Spinet.
Telemachus. (*Louvre.*)
Girl reading a Letter. (*Louvre; La Caze Collection.*)

RAPHAEL, the painter whose art embodies the highest aspirations and finest culture of the Renaissance, was born at Urbino on the 6th of April, 1483. His father, Giovanni Santi, was a painter and poet who rose to distinction at the Court of the Montefeltro princes, and stood high in the favour of Duke Guidobaldo and his accomplished wife Elisabetta Gonzaga. But he died when Raphael was only eleven years of age, leaving his orphan child in the charge of his maternal uncle, Simone Ciarla. The boy, as Morelli first pointed out, owed his artistic training to Timoteo Viti, that favourite scholar of Francia, who left Bologna in 1495 to settle in his old home of Urbino. The Ferrarese types and traditions that we see in Timoteo's paintings, the same gentle feeling and naïve grace, are apparent in Raphael's early works, 'The Vision of a Knight,' in the National Gallery, the little 'St. Michael' and 'St. George' of the Louvre, and 'The Three Graces,' at Chantilly. These four little pictures already reveal the young artist's romantic imagination and instinctive love of beauty, while they breathe the refined atmosphere of the Court where he grew up under the kindly protection of the good Duke and Duchess. Early in 1500, when he was seventeen years of age, Raphael went to Perugia as the assistant of Perugino, at that time the most popular painter in Italy. The Umbrian master had been a personal friend of Giovanni Santi, and



Dixon photo] [*Collection of Dr. L. Mond, London*

THE CRUCIFIXION

had lately painted some frescoes at Sinigaglia for the Duke's sister, Giovanna della Rovere. Now he was captivated, Vasari tells us, by the boy's talent for drawing and personal charm, and prophesied that he would become a great artist. With that singular receptiveness which was a distinctive feature of his genius, Raphael quickly absorbed all the best qualities of Perugino's art, and, according to Vasari, imitated his style so closely that it became difficult to distinguish his work from that of his master. This is certainly true of the first independent works that he executed at Perugia: the 'Crucifixion' of the Mond Collection, the 'Coronation of the Virgin' in the Vatican, the 'St. Sebastian' at Bergamo, and the lovely little 'Conestabile Madonna' which he painted for his friend Domenico Alfani. The influence of another Umbrian artist, Pinturicchio, is apparent in two Madonnas which are now at Berlin, but, as Morelli has conclusively shown, Raphael had no share in this painter's frescoes in the Library at Siena, and the designs in the so-called 'Venice Sketch-book' are not by his hand. The 'Sposalizio,' which he painted in 1504 for the Franciscans of Città di Castello, was the crowning work of this first period. Here, with the marvellous facility that distinguished him, he selects certain types and motives, altering some, transposing others, and blending all these separate elements into one perfect and harmonious whole. The form and grouping of the picture are Ferrarese, but the architecture and distance are Umbrian in character; some figures recall Perugino, others are modelled on Timoteo's pattern, but Raphael's finer taste, we feel, has lifted the whole to a higher level, and the work is infinitely superior to that of either of his teachers. He had nothing more to learn in Umbria, and by the end of the year we find him at Florence, with a letter from Giovanna della Rovere, recommending him to the Gonfaloniere of that city as a gentle and modest youth, dear to her for his father's sake, and anxious to perfect himself in the study of art.

Raphael now entered on a new and important stage in his development. The first sight of Florence and all its wonders of art made a deep impression upon him. "Both the city," says Vasari, "and the works of art he saw there seemed to him divine, and from having been a master, he once more became a scholar." He studied the frescoes of Masaccio and the reliefs of Donatello, and copied the statues of Michelangelo and the drawings of Pollaiuolo, the prints of Mantegna and the paintings of Signorelli. A vast number of sketches in the Uffizi and Albertina, in the British Museum and Oxford Galleries, show how close was the attention, how indefatigable the ardour with which he applied himself to the study of anatomy and perspective. But Leonardo and Fra Bartolommeo were the two masters who had the greatest influence on his impressionable nature. He became the intimate friend of the Dominican friar, and stood dumb with awe and wonder before Leonardo's figures, "counting him greater," writes Vasari, "than all others." From these teachers he learnt new secrets of colour and modelling, of design and composition which soon bore fruits in his work. His portrait of the rich merchant's wife, Maddalena Doni, was clearly inspired by Leonardo's 'Mona Lisa,' and the fresco of the 'Trinity,' which he began in 1505 for the Carmelites of San Severo in Perugia, owed its origin to Fra Bartolommeo's 'Last Judgment' in Santa Maria Nuova. In a similar manner, the 'St. George' which he painted in 1506 for the Duke of Urbino, and which Castiglione took with him to England as a present for Henry VII., is an evident reminiscence of Donatello's relief on the walls of Or San Michele. At the same time his own personality began to find fuller and freer expression, and he painted the first of that long line of Madonnas which in their union of ideal beauty and human tenderness were to appeal to men and women of all ranks and ages, and made his name supreme among painters. "Raphael," as M. Gruyer has truly said, "is the foremost of Renaissance masters because he speaks a universal language." In the 'Madonna del Gran Duca' and the exquisite little 'Virgin and Child' at Panshanger we see the charm and serenity of the old Umbrian art combined with the new knowledge of structural design and modelling which the young master of Urbino had gained at Florence. The 'Ansidei Virgin' and the 'Madonna di Sant' Antonio' might be framed on the traditional pattern to please the priests and nuns at Perugia, but their grouping and colour reveal strong traces of Fra Bartolommeo's influence. This is still more evident in the third group of Raphael's Florentine Virgins, the 'Madonna del Cardellino' which he painted for his friend Taddeo, the 'Virgin of the Meadow' at Vienna, and 'La Belle Jardinière' in the Louvre, where he goes a step further and adopts the Frate's favourite pyramidal design with rare skill and grace. But the most ambitious work of his last years in Florence was the 'Entombment' which he painted in 1507 for the chapel in the Duomo of Perugia, which Atalanta Baglioni endowed in memory of her murdered son. A whole series of studies in different public and private galleries bear witness to the immense amount of time and labour which Raphael devoted to the preparation of this altar-piece. We can follow him step by step through the various phases of his thought, and see the motives which he borrowed in turn from Mantegna, Perugino, and Michelangelo. But the final result of all this toil was disappointing, and in spite of the burst of acclamation which hailed this triumph of academic skill, the 'Entombment' of the Borghese lacks the spontaneous charm and simple pathos of Raphael's finest art. Yet in one sense the contemporaries who praised the work were right. It was a living proof of the mastery to which the young painter of Urbino had attained. In scientific knowledge and technical completeness, in the vivid representation of human action and feeling, he stood on a level with the foremost artists of his age. Already at Perugia and Urbino he was recognized as "the best master of the day," and withal "gentle and modest, jealous of none, kindly to all, ever ready to leave his own work to help another," with the sunny nature which made him a favourite wherever he went, as welcome a guest in Baccio d'Agnolo's shop, or at the wealthy merchant Taddeo's board, as he was among the noble cavaliers and high-born ladies and the accomplished humanists of the Court of Urbino. All he needed now was a wider sphere where his powers of hand and brain might be displayed on a grander scale. This was what he felt when in a letter to his uncle, of April 1508, after condoling with him on the good Duke's death, he begged him to ask Guidobaldo's nephew and successor, Francesco della Rovere, to recommend him to the Gonfaloniere

of Florence for the task of painting a hall in the Palazzo Vecchio. His opportunity soon came. Whether the young Duke recommended his "old friend and servant" to his uncle Pope Julius II., or whether Bramante remembered his young kinsman, the summons reached him, and before the end of the year Raphael went to Rome.

The decoration of the Vatican Stanze was the first work allotted to him there. Here, on the ceiling of the Camera della Segnatura, the hall where the Pope put his seal to official documents, Raphael painted allegorical figures of Theology, Poetry, Philosophy and Law, the four branches of learning that were represented in the ducal library of Urbino. The old Pope was so well pleased with these works that, with characteristic impetuosity, he dismissed the other artists whom he had summoned to help in the task of decoration, and ordered their works to be destroyed. All that Raphael, the most courteous of men, could obtain, was leave to keep the paintings of Perugino, Sodoma and Peruzzi, on the ceilings of the halls which they had adorned. He now applied himself with the greatest ardour to his new task, and after taking counsel with the humanists of Rome and Urbino, and preparing endless studies with their help, the great scheme of decoration was finally evolved. The medallions of the ceiling supplied the key-notes of the design. On the right wall he painted his grand vision of the Church militant and triumphant, popularly known as the 'Disputa.' On the left he represented the Greek philosophers of the School of Athens, with Plato and Aristotle, as leaders of the rival schools, on the temple steps, surrounded by the other heroes of antiquity. On the two remaining walls he painted Apollo and the Muses and poets of Greece and Rome resting on the slopes of Parnassus, and Justinian and Gregory XI., wearing the features of Julius II., as law-givers. This noble conception, embodying the dreams of both the humanist and saint, was set forth with a unity and grandeur, a perfection of detail and fulness of meaning, which surpassed the highest expectations that had been formed of Raphael's genius. The Pope, filled with delight at the success of his experiment, lavished honours and rewards upon the artist and bade him decorate the next hall with frescoes illustrating the divine protection of the Church in past ages, and glorifying the reigning pontiff.

In the interest of the theme, and in pure decorative effect, Raphael never surpassed the frescoes of this first Camera. Now he went on to show his powers in a new direction, and gave the world a model of historical narrative in the monumental paintings of the Stanza di Eliodoro. On the right wall he represented the 'Expulsion of Heliodorus from the Temple of Jerusalem,' in evident allusion to the deliverance of Italy from the French invaders, and Pope Julius himself, borne on the *sedia gestatoria*, suddenly appearing in the midst of this scene of confusion and violence. On the vaulted space above the windows he introduced the Pope and Cardinals again, kneeling at the altar, where the miracle of Bolsena takes place. Here we are not only impressed by the solemn grandeur of the composition but by the masterly portraiture of the heads and the richness and depth of the colour, which Raphael may have acquired from his Venetian friend, Sebastiano del Piombo, who was working at Agostino Chigi's villa, and who was afterwards to become his bitterest rival. Sebastiano has left us a memorial of these days in the fine Buda-Pesth portrait which he painted about this time, and which Morelli first recognized as the likeness of Raphael. The charming head of himself, with the refined features and chestnut locks, which the young master of Urbino painted early in his Florentine period, is familiar to us all, but this later portrait is scarcely less interesting as showing us how Raphael looked in the flower of his age and at the height of his splendid career.

The 'Mass of Bolsena' was finished in 1512, but before Raphael's next fresco was painted the old Pope died, and it was his successor, Leo X., who figures under the guise of Leo I. arresting the march of Attila. The terror and confusion of the barbarian invaders and the swift rush of the avenging saints through the air are rendered in a dramatic manner, and the Pope's massive features are admirably reproduced. The same pontiff's escape from his French captors after the battle of Ravenna is celebrated in the fresco of the 'Deliverance of St. Peter from Prison' on the fourth wall. The striking effect produced by the sudden flood of light which radiates from the Angel who stands behind the dark prison-bars, filled Raphael's contemporaries with wonder and made Vasari declare this fresco to be the finest of the whole series. But in both these subjects the trace of an inferior hand is plainly seen. By this time the fame of Raphael brought him commissions on all sides, and it was only the help of a large army of assistants that could enable him to execute the orders which he received. Among the pictures which he painted during the lifetime of Julius II. were the 'Madonna di Casa d'Alba,' now at St. Petersburg, the popular 'Madonna della Sedia,' which was probably executed for Leo X. while he was still Cardinal Giovanni dei Medici, and the 'Madonna di Foligno,' which he painted for the papal Chamberlain Sigismondo dei Conti, shortly before that prelate's death in 1512. In 1514, the year in which the 'Stanza di Eliodoro' was completed, Raphael finished his fresco of 'Galatea' in the hall of Chigi's villa on the Tiber. This work, to which he alludes in a well-known letter to his friend Castiglione, was hailed with enthusiasm by the humanists of Rome, who recognized in this beautiful creation not only the faithful reproduction of classical motives but a breath of the true Greek spirit.

Early in his career Raphael had been noted for his skill as a painter of portraits. His bust of Perugino in the Borghese is a life-like presentment of this master who painted heavenly-faced saints to order and had so keen an eye to his worldly interests, and in his portrait of Julius II. we have a wonderful record of the fiery old Pope in his last days. No less striking in their vivid realization of character is the portrait of the distinguished scholar, Tommaso Inghirami, with his squinting eye and curiously intellectual expression, or the famous group of Leo X. and his two Cardinals. Unfortunately, most of the portraits which Raphael painted in his Roman days have perished or disappeared. The portraits of Federico Gonzaga and Pietro Bembo, of Giuliano and Lorenzo dei Medici, are all lost. So too is the picture of the poet Antonio Tebaldeo, which Bembo describes as "so perfect a likeness, so true to life, that he is not so entirely himself in actual reality as is this portrait!" For our consolation, let us remember, we have the portraits of Raphael's two most intimate friends, Castiglione and Cardinal Bibbiena. Both are

[*National Gallery, London*

THE ANSIDEI MADONNA

masterpieces of the finest type, incomparable alike in conception and in execution. The portrait of the perfect courtier, after many wanderings, has found a home in the Louvre, that of "il bel Bernardo," the courtly poet and gay companion of Urbino days, the wily diplomate and shrewd politician of the papal court, is in the Prado at Madrid. To these we must add one more which is of especial interest as the only portrait of a woman which Raphael painted in his Roman days, and in all probability that of the mistress whom he loved to the end of his life—the 'Donna Velata' in the Pitti. The modern fable of the great master's love for the Fornarina has long been blown to the winds, and the coarse and vulgar portrait of the painter's model in the Barberini Palace is recognized to be the work of Giulio Romano; but Vasari tells us that Raphael loved one woman to his dying day, and made a beautiful and living portrait of her, which, after his death, Matteo Botti kept at Florence as a sacred relic. This, there can be little doubt, was the picture which afterwards passed into the Medici Collection and is now in the Pitti Gallery. We do not know if the lady here represented was the unknown mistress to whom the painter addressed the sonnets which he wrote on the back of his studies for the 'Disputa,' or the fair Roman maiden whom he mentions in his letter to his uncle, but we know that this serene and beautiful face meets us again, idealized and glorified, in the Magdalen of the Bologna altar-piece and in the Virgin of the San Sisto. Both of these pictures were painted about the same time. The altar-piece of St. Cecilia was ordered in 1513 by Cardinal Pucci for his kinswoman Elena Duglioli, a noble Bolognese lady, but only finished in 1515. Unfortunately it was entirely repainted after being taken to Paris in 1798, so that nothing but the design of the original work remains. The 'Sistine Madonna,' which was painted about 1515 for the friars of Piacenza, has also suffered severely, but those portions of the picture which have escaped restoration show the same transparent colour and silvery tones as the portraits of this period—the 'Castiglione' and 'Donna Velata'—while the sublime beauty of the conception renders it unique among Raphael's works. The mystery of the Incarnation has never been expressed in a grander form than in this divine Madonna floating on the clouds of heaven, bearing in her arms the wondrous Child who is adored by Saints and Angels.

The same grand and impressive character marks the cartoons of the 'Acts of the Apostles' which Raphael designed for the tapestries of the Sistine Chapel, between the spring of 1515 and the close of the following year. Three of the set have been lost, but the remaining seven were bought by Charles I. in 1630, and are now in South Kensington Museum. The execution of these sadly-faded and mutilated works seems to have been chiefly carried out by Francesco Penni, but Raphael evidently superintended the whole work from beginning to end. As in the frescoes of the Stanze he had set forth the creed of the mediæval Church and ideals of the Renaissance, so in the cartoons he foreshadows the teaching of Luther and the theology of the Reformation with the same consummate art. The exactness with which every detail of the sacred story is followed reflects the new spirit of Bible reading that was abroad, and is no doubt one reason of the strong hold which Raphael's conceptions of the Gospel scenes has retained on the popular mind. The composition of these famous cartoons marks the final stage in the great master's development. His career had been one of unbroken progress. From the dawn of his marvellous youth he had gone on from strength to strength, gaining new knowledge and mastering new problems, but through all retaining his own individuality in a singular way. Now he entered on the last phase of his life. His creative powers were as splendid as ever, but except in a few rare cases the execution of his designs was of necessity left to others. The Sibyls with which he decorated Chigi's chapel in Santa Maria della Pace, and the myths of Venus and Cupid which he designed for Cardinal Bibbiena's *stufetta* in the Vatican, were chiefly executed by his scholars. The pictures that issued wholesale from his workshop were the work of able assistants, Giulio Romano, Francesco Penni, or Perino del Vaga. The 'Madonna del Pesce,' which was ordered by one of his oldest patrons, Cardinal Riario, the 'Spasimo' at Madrid, the 'Vision of Ezekiel'—an Olympian Jove borne on the wings of cherubim through the heavens—and the 'St. Michael' and 'Madonna' which Pope Leo sent to Francis I. in 1518, were all designed by Raphael, but bore no trace of his hand. His rivals might well scoff at these works that were unworthy of the great painter's name. But he could not help himself, and his last years were literally crowded with colossal enterprises.

In 1514 Leo X. had appointed him chief architect of St. Peter's, in succession to Bramante, and, a year later, inspector of ancient monuments at Rome. The building of St. Peter's, "the grandest church in the world," as he proudly told his uncle, made large demands upon his time, "and with Vitruvius for his guide" he devoted himself to the study of architecture and prepared plans for the façade of S. Lorenzo of Florence and for many palaces and villas, most of which have now perished. At the same time he began to prepare a systematic survey of ancient Rome, illustrated with drawings of the chief monuments, and with the help of Castiglione, drew up a report in the shape of an elegant Latin epistle to the Pope, which is still preserved in the Munich Library. This plan excited the keenest interest among the humanists of Leo X.'s Court, and the papal secretary Calcagnini, who returned to Rome in 1519, after a long sojourn in Hungary, wrote glowing accounts to his German friends of this wonderful young man, the "first of living painters and most excellent of architects, whom Pope Leo and all Rome look upon as a god sent down from heaven to restore the Eternal City to her former majesty." All the while Raphael was busily engaged in superintending the works at the Vatican. He prepared cartoons for the frescoes of the 'Incendio del Borgo' and 'Battle of Ostia' which Giulio Romano executed in the third hall, and designed a completely new and original scheme of decoration for the Loggia on the upper storey of the palace. These thirteen arcades were enriched with stucco mouldings in imitation of the antique *grotteschi* lately discovered in the Baths of Titus, and the vaulting was adorned with the series of exquisite little paintings known as 'Raphael's Bible.' These were chiefly executed by Perino del Vaga, and in spite of its ruined condition, the whole effect is still singularly rich and brilliant. At the same moment Giulio Romano and Penni were painting the roof of the pavilion in Chigi's

villa with the story of Cupid and Psyche, and carrying out another of Raphael's designs, by which the loggia was transformed into a bower of leaves and flowers, hung with rich tapestries spread out under the blue sky.

This association of artists and craftsmen under one master-mind was the most remarkable achievement of Raphael's last years. A whole school of architects, sculptors, painters, engravers, mosaic-workers, and wood-carvers had sprung up under the influence of his genius, and were engaged in building and decorating churches, palaces, and villas. Never before, even at Rome, had so great a burst of artistic activity been known, and no painter before had reached so exalted a position in the eyes of his fellow-countrymen. He lived, Vasari tells us, as a prince rather than a painter, and fifty assistants accompanied him daily from his house to the Vatican. "You walk," remarked Michelangelo, when he met his rival, "as a general at the head of an army." "And you," replied Raphael, "as an executioner on the way to the scaffold." But in spite of the splendour which surrounded him, and of the cardinals and princes who caressed him, Raphael retained the old charm and simplicity of his nature. "Far from being puffed up with pride," writes Calcagnini, "he meets every one with the utmost friendliness, and rejects no criticism or advice. On the contrary, he is never better pleased than when his opinion is doubted or disputed, and is always eager to learn, counting this to be the greatest joy in life." Unfortunately this very *gentilezza* proved Raphael's bane. He allowed his time and strength to be frittered away in a multitude of petty commissions, and was pressed on all sides by impatient patrons whose claims he could not satisfy. At length his health gave way under the strain. During the first months of 1520 the new buildings at St. Peter's required much anxious attention, and his friends noticed the unwonted melancholy that oppressed him. But still he worked with unceasing ardour and devoted all his powers to the great 'Transfiguration' which Cardinal Giulio dei Medici had ordered for the Cathedral of Narbonne. Sebastiano del Piombo's 'Raising of Lazarus,' which was destined for the same French city, had already been exhibited at Christmas in the Cardinal's palace, and Raphael was determined that this time at least his picture should be worthy of his name. He painted the upper part of the picture with his own hand, but before he could sketch out the lower portion the brush dropped from his hand. On the 27th of March, 1520, he fell ill of fever, probably caught on some archæological excursion in the old parts of the city, and sank rapidly, worn out in body and mind. At nine on the evening of Good Friday, the 6th of April, his thirty-eighth birthday, he died, to the grief and consternation of all Rome. The Pope wept bitterly, and the crowds who thronged the hall where his body lay in state, broke into sobs and tears when they saw the dead Raphael lying at the foot of his unfinished 'Transfiguration.' On the next day all the artists at Rome and a great concourse of people followed his remains to the grave which he had chosen under the dome of the Pantheon. A Latin epitaph composed by his friend Pietro Bembo was inscribed above his tomb, ending with the famous words:

"Ille est hic Raphael, timuit quo sospite vinci
Rerum magna parens et moriente mori."

The following list gives the chief works of Raphael and as far as possible indicates the paintings which were executed by the hand of his assistants from his designs.

Bergamo.	*Lochis Gall.*	St. Sebastian.
Berlin.	*Gallery.*	Madonna and Child from the Solly Collection.
"	"	Madonna with St. Jerome and St. Francis.
"	"	Madonna Cölonna (*partly*).
"	"	Madonna Terranuova.
Bologna.	*Gallery.*	St. Cecilia with St. Paul, St. Mary Magdalen, St. John, and St. Augustine.
Boston, U.S.A.	*Mrs. J. Gardner.*	Portrait of Tommaso Inghirami.
"	"	Pietà (*part of the predella of the Madonna di Sant' Antonio*).
Bowood.	*Marquis of Lansdowne.*	The Preaching of St. John the Baptist (*part of the predella of the Ansidei Madonna*).
Brescia.	*Tosio Gallery.*	Salvator Mundi.
Buda Pesth.	*Gallery.*	Madonna from the Esterhazy Collection.
Chantilly.	*Gallery.*	The Three Graces.
"	"	Madonna d'Orléans.
Dresden.	*Gallery.*	Madonna di San Sisto.
Florence.	*Uffizi Gallery.*	Madonna del Cardellino. 1506.
"	"	Portrait of the Painter.
"	"	Portrait of Pope Julius II. (*replica*).
"	*Pitti Gallery.*	Portraits of Angelo and Maddalena Doni.
"	"	La Donna Gravida.
"	"	Madonna del Gran Duca.
"	"	Madonna del Baldacchino (*partly*).
"	"	Madonna del Sedia.
"	"	The Vision of Ezekiel (*painted chiefly by Giulio Romano*).
"	"	Portrait of Pope Julius II.
"	"	Portrait of Leo X. with Cardinal dei Medici and Cardinal dei Rossi.
"	"	Portrait of Cardinal Bibbiena.
London.	*National Gall.*	The Vision of a Knight.
"	"	Madonna Ansidei. 1506.
"	"	St. Katharine.
"	"	Madonna Aldobrandini or Garvagh (*painted by Giulio Romano*).
"	*Mr. Pierpoint Morgan.*	Madonna di Sant' Antonio.
"	*Lord Windsor.*	Predella: The Procession to Calvary.
"	*Baroness Burdett-Coutts.*	Predella: The Agony in the Garden (*partly*).
"	*Dulwich Gallery.*	Predella: St. Francis and St. Anthony (*executed by assistants*).
"	*Sir Frederick Cook.*	Predella of the Coronation of St. Nicholas of Tolentino at Città di Castello (*lost*). A Legend of St. Nicholas.
"	*Miss Mackintosh.*	Madonna della Torre (*formerly in the Orleans and Rogers Collections*).
"	*Mr. Ludwig Mond.*	The Crucifixion.
"	*Victoria and Albert Museum.*	Seven Cartoons for the Tapestries of the Sistine Chapel (*chiefly painted by Penni*).
Madrid.	*Prado Gallery.*	Madonna dell' Agnello.
"	"	Madonna known as 'La Perla' (*painted by Giulio Romano*). 1518.
"	"	Madonna del Pesce (*chiefly painted by Giulio Romano*).
"	"	Christ bearing the Cross, known as 'Lo Spasimo' (*painted by Giulio Romano and Penni*). 1517.
"	"	Portrait of Cardinal Bibbiena.
Milan.	*Brera Gallery.*	Lo Sposalizio. 1504.

RAPHAEL

Alinari photo] [*Pitti Palace, Florence*

THE MADONNA DELLA SEGGIOLA

RAPHAEL

Houghton photo] [*Hermitage Gallery, St. Petersburg*

THE MADONNA DI CASA D'ALBA

Munich.	*Pinacothek.*	Madonna Casa Tempi.
"	"	Madonna Canigiani (*partly*).
Panshanger, Hertfordshire.		Cowper Madonna.
"		Nicolini Madonna.
Paris.	*Louvre.*	St. Michael.
"	"	St. George.
"	"	Madonna known as 'La Belle Jardinière.' 1507.
"	"	Portrait of Count Baldassare Castiglione.
"	"	Madonna de François I. (*painted by Giulio Romano*). 1518.
"	"	Archangel Michael. 1518.
"	"	La Vierge au Diadème (*painted by Giulio Romano*).
Perugia.	*San Severo.*	Fresco of the Trinity (*upper part*, 1505, *finished by Perugino*). 1521.
Rome.	*Villa Borghese.*	Portrait of Perugino.
"	"	The Entombment. 1507.
"	*Palazzo Doria.*	Portraits of Andrea Navagero and Agostino Beazzano.
"	*Vatican Gallery.*	The Coronation of the Virgin, with predelle of The Annunciation, The Adoration of the Magi, and The Presentation in the Temple.
"	"	Faith, Hope, and Charity (*predelle of The Entombment in chiaroscuro*).
"	"	Madonna di Foligno. 1507.
"	"	The Transfiguration (*upper part only; lower by Giulio Romano*). 1520.
"	*Vatican Stanze.*	*Frescoes in the Camera della Segnatura:* Theology, Poetry, Law and Philosophy, The Fall of Man, Apollo and Marsyas, The Judgment of Solomon and the Creation of the World, La Disputa, The School of Athens, Parnassus, Fortitude, Prudence, and Temperance, Justinian issuing the Pandects, Gregory IX. delivering the Decretals. 1509–1511.
"	"	*Frescoes in the Camera dell' Eliodoro:* The Expulsion of Heliodorus from the Temple, The Mass of Bolsena (1511–1512), The Retreat of Attila, The Deliverance of St. Peter (*partly*). 1514.
"	"	*Frescoes in the Camera dell' Incendio del Borgo:* Incendio del Borgo (*chiefly painted by Giulio Romano*), Battle of Ostia (*chiefly painted by Giulio Romano*). 1514–1517.
"	*Vatican Loggie.*	Forty-eight frescoes of subjects from the Old Testament.
"	"	Six frescoes of subjects from the New Testament (*painted by Perino del Vaga and others*). 1517–1519.
"	*Farnesina.*	Fresco of Galatea and the Tritons. 1514.
"	"	Frescoes of ten scenes from the Myth of Cupid and Psyche (*painted by Giulio Romano, Penni, and others*). 1517.
"	*S. Agostino.*	Fresco of the Prophet Isaiah.
"	*Santa Maria della Pace.*	Frescoes of the Sibyls and Angels (*partly*).
St. Petersburg.	*Hermitage.*	St. George and the Dragon. 1506.
"	"	Madonna Conestabile.
Vienna.	*Imperial Gall.*	Madonna del Prato. 1506.

The most important collections of Raphael's drawings are in the Uffizi at Florence; in the Albertina at Vienna; in the Louvre and the British Museum; at Windsor; Oxford; Lille; Milan; Venice; Cologne; Frankfort; Chantilly, and Chatsworth, and in the Habich and Bonnat Collections. A full but by no means exhaustive list of these, with an able critical commentary, has been published by Dr. Oskar Fischel.

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RAPHON, (Raphun,) Johann, a German religious painter, a native of Eimbeck, who flourished in the 15th and 16th centuries. There are two pictures known by him, both signed with his name, and bearing the dates 1499 and 1508. The latter picture is in the cathedral of Halberstadt; it consists of a centre and wings, or shutters. In the middle is represented the Crucifixion; on the interiors of the wings the Annunciation, the Adoration of the Shepherds and Magi, and the Presentation in the Temple; on the exteriors, figures of Saints. The composition of the central picture is somewhat overcharged; and the heads are distinguished rather by energy and individuality than by feeling. Another altar-piece, also a 'Crucifixion,' with saints on the wings, said to be by him, is in the library of the university at Gottingen. M. Hausmann of Hanover possesses two wings of a fourth altar-piece. A picture executed in 1499 for an altar-piece in the Cistercian Monastery of Walkenried, was removed thence to Prague in 1631.

RAPIANUS. See Oudendijk.

RAPIN, Alexandre, French painter; born 1845 at Noroy-le-Bourg (Haute Saône); was a pupil of Gérôme, Français, Gleyre, and Lancrenon; his landscapes much admired, such as 'Ruisseau à Nans Lison; Étang à Mortefontaine,' &c. In 1875 he obtained a third-class medal, and a second-class medal in 1877. He died in Paris, November 1889.

RASCALON, Jérôme, painter, born 1786. A pupil of Cicéri and of Bouton. He practised in Paris towards the middle of the 19th century, painting landscape and genre-pictures, and was also employed as scene-painter at the Vaudeville Theatre.

RASPAY, Pierre, painter, born at Avignon in 1748, went to Paris and studied under Vernet, but returned to his native place and was made director of the School of Art. His works are to be found in the Museum of Avignon, and include a 'View of the Pope's Palace at Avignon,' 'View of the Bridge of S. Benezet,' and a portrait of the Abbe Juenet, first keeper of the Museum at Avignon. Raspay died at Avignon in 1825.

RASPE, C. G., engraver, flourished at Leipzig and Dresden in the 18th century. His chief plates are:

Charles Bonnet; *after Jens Juel.*
Charles, Count of Saxony; *after Schmidt.*
H. P. Sturz; *after Ganz.*

RASSET, Jean. See Valentin.

RASTELL, John, an English wood-engraver of the 16th century, the brother-in-law of Sir Thomas More. He is remembered by 'The Pastyme of the People, or The Chronicles of Divers Realmes,' and more especially of 'The Realme of England,' which he published in 1529, with his own illustrations. These have been wrongly ascribed to Holbein. The book was republished by Dibdin in 1811. Rastell died in 1536.

RAT, Paul Edmé le, French etcher and engraver; born in Paris, September 10, 1849; became a pupil of Gaucherel and of Lecocq de Boisbaudran, a master of drawing who ranked with the very first of his fellow-artists; his etchings and engravings after Meissonier and others brought him fame; his decorations include a medal of the third class in 1875, a second-class medal in 1879, and a gold medal in 1889. He died in Paris, December 1892.

RATH, Henriette, painter, born at Geneva, 1772, a pupil of Isabey, painted portraits, and also worked on enamel. She, with her sister, founded the Musée Rath at Geneva, and was made an honorary member of the Société des Arts in 1801. She died in 1856.

RATHBONE, John, a native of Cheshire, was born about the year 1750. He has been sometimes called "The Manchester Wilson." Without the help of an instructor he acquired a respectable talent as a landscape painter, and his pictures were frequently embellished with figures by Morland, Ibbetson, and other contemporary artists. His life, like those of the two friends just named, was irregular, and most of his pictures pass under other names. He exhibited at the Academy from 1785 till his death, which took place in 1807. The following are fair examples of his art:

Liverpool. *Walker Gall.* A Landscape.
Salford. *Peel Park Museum.* } Two Landscapes.

RATTI, Carlo Giuseppe, the son of Giovanni Ratti, born at Genoa in 1735, studied at first under his father, and then was taken under the patronage of Rafael Mengs, with whom he lived as a friend. He did not devote himself so much to painting as to writing; and among his works are, 'The Lives of the Painters of Genoa,' 'A Life of Rafael Mengs,' and 'Notices of Correggio.' He was knighted by Pope Pius VI. He died in 1795.

RATTI, Giovanni Agostino, painter, born at Savona in 1699, went early in life to Rome, where he frequented the school of Benedetto Luti. He occasionally painted historical subjects, of which the most deserving of notice are his pictures of the life of St. John the Baptist, in the church of San Giovanni, at Savona, of which the 'Decollation' is perhaps the best. But his principal merit was in painting scenes for the theatre, and caricatures, in which he discovered great ingenuity and invention. He died at Genoa in 1775. He engraved a few plates.

RATTRAY, Alexander Wellwood, the son of a Glasgow minister, was born at St. Andrews in 1849. Educated in Glasgow at the High School and the University, he got his first professional training at the Glasgow School of Art under Robert Greenlees. Afterwards he went to Paris, where he studied under the landscapists Damoye and D'Aubigny. He settled at Glasgow about 1880 as a landscape painter, and thereafter has been a pretty constant exhibitor at Glasgow, and at the Royal Scottish Academy and Royal Academy exhibitions. In 'The Gate of the Highlands,' his first important picture, exhibited in the Glasgow Institute, he struck the note in which the rest of his landscape work (fresh, simple and pleasing studies of nature) was conceived. In the Paris Exhibition of 1889 his 'Salmon Stream' and 'Ferry, Loch Ranza,' were exhibited, and received an honourable mention. He was elected an Associate of the Royal Scottish Academy in 1896, and died in 1902. J. H. W. L.

RAUCH, Ernst, engraver, born at Darmstadt in 1797, studied under Portmann, and then after working for some time in Switzerland, went in 1822 to Paris, where he worked under Hersent. In time he returned to Darmstadt, and became court engraver. He worked for a time with his brother Karl (*q. v.*), and with him completed most of the steel engravings in a collection of original views of German court cities and of their cathedrals (the latter after Ludwig Lange), and some of the plates for Salzenberg's 'Altchristliche Baudenkmale von Konstantinopel.' The chief works he did alone are:

A Portrait of Dr. Liebig.
A Peasant Family at Prayers; *after K. Schorn.*

RAUCH, Ferdinand, painter, practising in Vienna in the first half of the 19th century. He was a brother of the artists Johann Joseph and Johann Nepomuk Rauch, and painted animals.

RAUCH, Johann Joseph, painter and etcher, practised in Vienna, with his brothers Ferdinand and Johann Nepomuk, in the first half of the present century. He was educated at the Vienna Academy, and afterwards travelled much in Germany and Russia. He painted landscapes and animals, both in oil and water-colours, and also etched similar subjects.

RAUCH, Johann Nepomuc, a German landscape and animal painter, born in 1804 at Vienna. In the Vienna Gallery there is by him 'A Bull pursuing a Cow' (1832). He died in 1847.

RAUCH, Karl, brother of Ernst Karl, born at Darmstadt in 1804, a pupil of his brother's and of Moller, went to London, and became a Fellow of the Society of British Architects. The two brothers worked together and engraved landscapes in Germany from their own drawings; the principal cathedrals, after Ludwig Lange; and a number of works after Salzenberg. Karl engraved alone the principal door of the Cathedral of Freiburg.

RAUFFER, Karl, a miniature painter, born at Ratisbon in 1727, was secretary to the Elector Maximilian III. of Bavaria. He died at Munich in 1802.

RAUFFLT, —, a Swiss painter, who studied in France towards the end of the 17th century, and who in 1684 gained a prize from the Royal Academy of Painting with an 'Enoch first invoking the name of the Lord.'

RAUFT, François Louis, born at Lucerne in 1730, was first a pupil of his father, and then studied in Paris and Rome. After a visit to Holland and Germany, he settled in Hamburg. His chief work was the decoration of some ceilings in the Palace of Hesse Cassel. He died at the Hague in 1798.

RAUSCHER, Georg Friedrich, landscape painter, was first a pupil of his father, August Friedrich, and in 1813 studied at Munich under G. Dillis and W. Kobell. Was appointed Court painter to the Duke of Coburg, and Professor at the School of Art. He made many drawings in sepia and water-colour, besides his landscapes in oil.

RAUWAERT, Jakob, painter, a pupil of Martin Heemskerk. He appears to have been a man of property, and to have practised art for pleasure rather than as a profession. He flourished at Amsterdam about the middle of the 16th century. He had a fine collection of pictures, and commissioned Heemskerk to paint him one representing the 'Four Ends of Man,' for which he paid a large sum. When in 1572 Haarlem was besieged by the Spaniards, Rauwaert protected his old master, and received him into his house at Amsterdam.

RAVANALS, Juan Bautista, engraver, born at Valencia in 1678, studied under Evaristo Muñoz. His principal engravings, which displayed more skill in handling of the graver than in drawing, were: an equestrian portrait of Philip V., and a genealogical tree of the Royal family; a portrait of Father Gregorio Ridaura, a print of San Rodrigo, a second portrait of Philip V., some plates for the first edition of a mathematical work by Tosca, the frontispiece for a book called 'Centro de la Fé Ortodoxâ,' which represents the apparition of Our Lady 'del Pilar' to St. Francis and some of his disciples, and illustrations for another book of Devotion, in which St. Thomas Aquinas and other saints figure.

RAVEAU, (Madame,) Emilie, painter, born in France 1785. A pupil of her father, Michael Honoré Bonnieu. She painted historical and mythological subjects. Died after 1830.

RAVELLI, Pieter Antonij, painter, born in 1788. Practised at Amsterdam, and was first a pupil of B. Barbiers Pietersz, and afterwards of C. H. Hodges. He finally devoted himself chiefly to portrait-painting in miniature and in oils, but also painted genre-pictures.

RAVEN, John S., an English landscape painter, born in Suffolk in 1829. He was the son of the Rev. Thomas Raven, a clergyman of the Church of England, who had considerable talent as an amateur artist, as may be seen from six water-colour drawings by him in the South Kensington Museum. John Raven was, however, almost entirely self-taught. He exhibited at the Academy as early as 1845, and his works also appeared at the British Institution. He at first fell under the influence of the Norwich school, and of Constable, but his maturer works, which show much poetic feeling, bear traces of pre-Raphaelitism. It was his custom to prepare elaborate cartoons for his pictures. He was drowned while bathing at Harlech in 1877. A collection of his works was exhibited at the Burlington Club in 1878. Amongst his chief pictures were:

Salmsey Church (his first picture, painted when he was sixteen years old).
The Forest of Fontainebleau. 1853.
A Voice of Joy and Gladness. 1860.
The Skirts of a Mountain Farm. 1862.
Midsummer Moonlight. 1866.
The Crops Green. 1867.
The Shadow of Snowden. 1867.
A Hampshire Homestead. 1872.
The Heavens declare the Glory of God. 1876.
Barff and Lord's Seat from the Slopes of Skiddaw. 1877.

RAVENART, Hennequin de, painter, worked at Bruges about the middle of the 15th century.

RAVENET, Simon François, a French engraver, born in Paris in 1706, was a pupil of Lebas. After practising the art with considerable reputation in his native country, he came to England, and settled in London about the year 1750. He was employed for a time at the Battersea Enamel Works, and gained a premium from the Society of Arts in 1761. In 1766 he was a member of the Incorporated Society of Artists. He is said to have been imported by Hogarth, who employed him upon the 'Marriage à la Mode.

The fourth and fifth plates in that series are by him. He was also employed by Alderman Boydell, for whom, perhaps, he did his best work. He gave both a fine suggestion of colour and great brilliancy to his engravings, and finished them with precision. Ravenet died in London in 1774. Among his plates we may name:

PORTRAITS.

George I.
George II.; *after Mercier.*
Lord Camden; *after Reynolds.*
Alexander Pope, Poet.
James Thomson, Poet.
David Hume, Historian.
Mr. Garrick and Miss Bellamy in 'Romeo and Juliet'; *after B. Wilson.*
Himself; *after Zoffany* (lettered *Gravé par lui même d'après un tableau peint par son ami Zoffany*).

VARIOUS SUBJECTS.

The Emblem of Human Life; *after Titian*; Crozat Collection.
Venus and Adonis; *a ter P. Veronese;* the same.
The Adoration of the Shepherds; *after D. Feti;* the same.
Painting and Design; *after Guido.*
The Virgin, with the Infant Jesus sleeping; *after the same.*
Charity; *after Carlo Cignani.*
The Arcadian Shepherds; *after N. Poussin.*
Sophonisba taking Poison; *after L. Giordano.*
The Death of Seneca; *after the same.*
Tobit Anointing his Father's Eyes; *after Ag. Caracci.*
The Lord of the Vineyard; *after Rembrandt.*
The Prodigal Son; *after Sal. Rosa.*
Phryne tempting Xenocrates; *after the same.*
The Return of the Prodigal Son; *after Guercino.*
Lucretia deploring her Fate; *after Cazali.*
Gunhilda, Empress of Germany, acquitted of a charge of adultery; *after the same.*

RAVENET, Simon, the son of Simon François Ravenet, was born in London about the year 1755 (according to others in 1749), and was instructed by his father in the art of engraving. He afterwards visited Paris, where he studied painting for a short time under François Boucher. On leaving that master he went to Italy, and settled at Parma, where he undertook to engrave and publish plates from all the works of Correggio in that city. This arduous undertaking occupied him from 1779 till 1785, in which time he engraved the following prints after the Parmese master:

A set of twelve plates from the Cupola of the Cathedral.
A set of twelve plates from the Cupola of S. Giovanni.
The Madonna della Scodella.
The Madonna della Scala.
La Santissima Nunziata.
The Madonna Incoronata.
Christ bearing his Cross.
The Descent from the Cross.
The 'St. Jerome.'
The Martyrdom of St. Placidus.

For these labours he was made 'Cavaliere.' We have also by him the two following prints:

Jupiter and Antiope; *after Rubens.*
Theseus lifting the Stone; *after N. Poussin.*

Ravenet is believed to have been still alive in 1813.

RAVENNA, Marco da. See Dente, Marco.

RAVENZWAAY, Jan van, the elder, a Dutch landscape and animal painter, born at Hilversum the 29th November, 1789. He studied under P. G. van Os, and died the 2nd March 1869. Among his works are:

Amsterdam.	*Museum.*	A Cow-Stable.
Haarlem.	*Pavilion.*	Landscape with Animals.
"	"	Interior of a Stable.

RAVENZWAAY, Jan van, the younger, the nephew of Jan Ravenzwaay the elder, and his pupil, born at Hilversum, in Holland, 1810. He painted landscape in the manner of his uncle, who was his master. He died December 3, 1849.

RAVESTEYN, Anthonie van, the elder, glass-painter, ancestor of the family of Ravesteyn of the Hague. Lived in 1593 at Culemborch, in 1602 at the Hague. Father of Jan van Ravesteyn and Anthonie van Ravesteyn the younger.

Literature: 'Oud Holland,' X. (1892), p. 41.

RAVESTEYN, Anthonie van, the younger, born in 1581; admitted as apprentice to the Guild of St. Luke at the Hague, February 17, 1598; free master, October 14, 1614; Dean, 1629 to 1632; left the Guild in 1656 and joined the Pictura Brotherhood; died January 31, 1669.

Copenhagen.	*Museum.*	Portrait of Stalpaert Van der Wiele. 1627 (*signed*).
Gotha.	*Museum.*	Portrait of Lamoraal van Lymminghen Van den Berge 1623 (*signed*).

Literature: Bredius en Moes, 'De schilders familie Ravesteyn,' in 'Oud Holland,' X., 1892.

RAVESTEYN, Arnold van, son of Anthonie the younger, master painter in 1646 at Delft; removed to the Hague, and a member of the Guild of St. Luke from 1649 to 1656, when he left it and joined the Pictura Brotherhood, of which he was Dean from 1661 to 1663. He died October 7 1690. William II. of Orange paid him 500 florins for a picture of Diana and Calisto. Stephen Richards, dealer, London, had in 1891 a portrait by him of Cornelius Bosch, advocate at the Hague, signed and dated 1660.

RAVESTEYN, Dirck de Quade van, Dutch painter, perhaps the great-uncle of Hendrick van Ravesteyn. He was painter to the Emperor Rudolph II. of Germany, at Vienna. Before 1612 he seems to have come back from Vienna to Holland. In the cloister of Strahow at Prague is his only known picture, representing an allegorical subject, signed and dated 1603. It is very manneristic, and resembles the manner of Spranger or Hans van Aken.

Literature: 'Oud Holland,' IX. (1891), pp. 208–213.

RAVESTEYN, Harmen van, is mentioned in October 1649 at the Hague.

See 'Oud Holland,' IX. (1891), p. 217.

RAVESTEYN, Hendrick van, married at Zalt-Bommel, July 19, 1659, and died there young about 1670. No pictures by his hand are known.

Literature: Van Gool, 'Nieuwe Schouburg,' II. p. 445; 'Oud Holland,' IX. (1891), p. 215.

RAVESTEYN, Hubert van, painter of interiors and cattle, born at Dordrecht about 1640, died there between 1683 and 1691. Married in 1669 His pictures, signed with the monogram *H. R.*, are painted in a brownish tone in the manner of Cornelis Saftleven, M. Sorgh, and others. In his early pictures (as for example the still-life of 1664 in the Museum at Amsterdam) the painting is more carefully coloured.

Amsterdam.	*Museum.*	Still-life. 1664.
Rotterdam.	*Museum.*	Interior, with peasants.

Literature: 'Oud Holland,' IX. (1891), pp. 37, 38; *ib.* p. 217; *ib.* XIX. (1901), pp. 121–124.

RAVESTEYN, JAN VAN, son of Anthonie the elder, born about 1572, pupil of Michael Mierevelt, was at Delft in October 1597; settled at the Hague and joined the Guild of St. Luke. On February 17, 1598, married Anne van Berendrecht, who died in March 1640. In 1656 he and many others left the Guild and became the first members of the Pictura Brotherhood. His daughter married in 1640 the portrait painter HANNEMAN.

The Hague.	*Mauritshuis*, 23 (*not* 24).	Officers (not Colonels). 1611–1624.
"	*Town House, Museum.*	Schutters. 1616 (*signed*).
"	"	Regenten. 1618.
"	"	Reception by the Magistrates of the Officers of the Schutters. 1618 (*his masterpiece*).
"	"	Magistrates deliberating on the reconstruction of Sebastians Doelen. 1636.

There is a portrait of Jan van Ravesteyn in the possession of the Duke of Buccleuch. (None of the other pictures attributed to John in the previous edition of Bryan can be attributed with certainty to any one of the Ravesteyns.)

RAVESTEYN, NICOLAES VAN, the elder, born at Amsterdam 1613, where he died 1693. His pictures are very rare. A battle-piece of 1641, in the collection of Werner Dahl at Düsseldorf, and a portrait of Prince Frederik Hendrik on horseback, in the Museum Ariana at Geneva, are painted in the manner of Palamedes Palamedesz.

Literature: 'Oud Holland,' IX. (1891), pp. 213–214; *ib.* XIX. (1901), p. 126.

RAVESTEYN, NICOLAES VAN, the younger, son of Hendrick, born 1661 at Zalt-Bommel in Holland, died there in 1750, 89 years old. Perhaps pupil of Gerard Hoet, afterwards of Willem Doudijns and Jan de Baen at the Hague. He was a well-known portrait painter during his life, but painted also historical and allegorical subjects. One of those allegories is still to be seen in the town-hall of his native town. His portraits are under a strong influence of de Baen, and are only found in some Dutch private collections.

Literature: Van Gool, 'Nieuwe Schouburg,' II., 446; 'Oud Holland,' IX. (1891), pp. 215–217; *ib.* XIX. (1901), p. 216.

RAVESTEYN, REGNER, a landscape painter of little note, who practised at Amsterdam in the first fifty years of the 18th century. (Only mentioned by Nagler.)

N.B.—The Ravesteyn articles are the work of Dr. Martin of the Hague and Mr. W. H. J. Weale.

RAVIGNANO. See DENTE.

RAWLE, SAMUEL, an English engraver and draughtsman, who practised in London about the beginning of the 19th century. There is an engraving from a drawing by him of the Middle Temple Hall, in the 'Gentleman's Magazine' for 1719. Landscapes by him appeared at the Academy in 1801 and 1806. Specimens of his engraving are to be found in Murphy's 'Arabian Antiquities of Spain' (1806), and two of his water-colour drawings are in the Kensington Museum.

RAWLINS, —, an English engraver of portraits and frontispieces for books, who flourished about the year 1760.

RAWLINSON, JAMES, an English portrait painter, born in 1769. He was a native of Derbyshire, and studied under Romney. He only once, in 1799, exhibited at the Academy, a picture of an old woman knitting. His portrait of Erasmus Darwin has been well engraved by Heath. Rawlinson died in 1848.

RAXIS, PEDRO, painter, was living and working in Grenada with much credit about the end of the 16th century. It is supposed from his style that he studied in Italy. He was a good draughtsman, and displayed great delicacy in *grotteschi*, on which he was much employed. According to a tradition noted by Bermudez, Raxis had two brothers who were also painters, but were inferior to him in ability. Chief works:

Grenada.	*S. Geronimo.*	Saints above the High Altar.
"	*Sacromonte.*	Immaculate Conception.
"	*Carmen Descalzo.*	Saints (*in the Cloister*).

RAYMOND, PIERRE, (REYMOND, REXMONT,) one of the most famous of the Limoges enamellers of the 16th century. His activity extended from 1534 to 1582. In 1567 he was mayor of Limoges. He and his contemporaries, JEAN and MARTIAL RAYMOND, were the chief rivals of the Penicauds. Good specimens of his work are to be found in the Basilewsky collection, now at St. Petersburg, in the Louvre, at Berlin, and in the most famous private collections of the Rothschild family.

RAYNER, SAMUEL. It is not known where or when this artist was born, nor is anything of his early history known. His name first appears in the Royal Academy catalogues of 1821, and from that time down to 1872 is of frequent occurrence both in the Exhibitions of the Academy and in those of various water-colour societies. Most of his works were in water-colours, and as a rule they represented church abbeys, ruins, and old houses, generally interior views, but in some cases the exteriors also were represented. Some of his drawings were engraved, and five, if not six, appeared in 'Britton's Cathedral Antiquities.' For a few years he was a member of the Society of Painters in Water-Colours, but having been charged with fraud, was expelled from the Society in 1851. He had five daughters, all of whom were artists. He died at Brighton about 1874.

RAZALI, SEBASTIANO, a Bolognese painter and scholar of the Carracci. There is a 'St. Benedict among Thorns' by him in Bologna.

READ, KATHERINE, portrait painter in oil and crayon. She was born in Scotland February 3, 1723, educated in Edinburgh and under La Tour in Paris, and settled first of all in Rome, where she copied many pictures and painted a few notable portraits. In 1754 she was back in London, residing first in St. James's Place and then in Jermyn Street, and painting portraits of many of the celebrated women of her time. She went to India in 1775 accompanied by her niece, who afterwards became Lady Oakeley. She died at sea on her passage home from Madras, December 15, 1778.

READ, DAVID CHARLES, was born at Salisbury in 1790, and became a teacher of drawing in his native town. He had some repute as a painter in oils, and exhibited an oil-painting, 'Boys and Sheep,' at the Royal Academy in 1823, and between this date and 1840 showed seven pictures at the British Institution and six at Suffolk Street. As an etcher he was considerably in advance of his time, and his work, though in the main a close imitation of Rembrandt, often shows much originality. In 1828 he published at Salisbury a series of his etchings, followed by another series

of fourteen plates in 1832. In the latter year he published from The Close, Salisbury, a 'Catalogue of Etchings, after his own designs, by D. C. Read,' containing descriptions and prices of the hundred and nine plates he had then issued. The book also contains complimentary letters from his friend Goethe, and other persons of distinction. In 1845 he again published at Salisbury a series of twenty-three etchings with the title, 'A Series of Etchings from Nature, designed to illustrate a few of the leading features of English Scenery.' He died at Kensington on May 25, 1851. M. H.

READ, Richard, an English engraver in mezzotint and in stipple, who flourished about the year 1780. He was born about 1745, became a pupil of Caldwall, and was premiated by the Society of Arts in 1771. Among other prints by him we have the following:

Moses saved from the Nile; *after Le Sueur.*
A Portrait of a Dutch Lady; *after Rembrandt.*
Mary, Queen of Scots, resigning her crown in favour of her Son; *after G. Hamilton.*

READ, Samuel, was born at Needham Market, near Ipswich, about 1816. As a boy he was placed in the office of a lawyer, but showed so decided an inclination for art, that he was transferred to the office of an architect. In 1841 he came to London, and drew on the wood with Mr. Whymper, which brought him into connection with the 'Illustrated London News,' for which he worked for more than forty years. He was the first special artist ever sent abroad by a newspaper, going in 1853 to Constantinople, just before the outbreak of the Crimean War. In 1857 he was elected an associate, and in 1880 a full member of the Old Water-Colour Society. He made many effective drawings of interiors and exteriors of churches and cathedrals. He died at Sidmouth on May 6, 1883. Works:

The Moated Grange. *(South Kensington.)*
The Corridor, Brewer's Hall, Antwerp. *(The same.)*

READ, Thomas Buchanan, painter, born in Chester county, Pennsylvania, in 1822, went in 1839 to Cincinnati, and was first an architect and then a painter. In 1841 he worked in New York, and then in Boston and Philadelphia, and went in 1850 to England and Italy, making a prolonged stay in Florence, where he painted fancy pictures, such as 'The Lost Pleiad,' 'The Water Sprite,' 'The Star of Bethlehem.' He also painted portraits, among which were those of George Peabody and of Longfellow's children. In 1848 he published a volume of 'Songs and Ballads,' and in 1850 'Idylls,' 'Silvia the last Shepherdess,' and 'Sheridan's Ride,' illustrated by himself. He died at New York in 1872.

READER, William, portrait painter, born at Maidstone, was the son of a clergyman, and practised in the 17th century. There is a portrait by him of Dr. Blow the musician; it is engraved. Reader died in London, a pensioner of the Charter House.

READING, Burnet, an English engraver, born at Colchester about the middle of the 18th century. He held the somewhat incongruous positions of riding and drawing-master to Lord Pomfret. He worked in the dot manner, and appears to have practised in London about 1770-90. Amongst his plates are:

Lavinia and her mother; *after W. R. Bigg.*
Charlotte at the tomb of Werther.
Portrait of himself; *after a drawing by himself.*

READING, Sarah, probably a relative of the last named, was at work at the same time and in the same fashion. An oval of 'Olivia and Sophia' by her has been preserved.

READY, William James Durant, an English marine painter, born in London in 1823. The son of a Custom House clerk, he was entirely self-taught, and worked directly from nature. Of a retiring and timid disposition, he only exhibited once at the Royal Academy; and though his works showed marked ability, he never obtained an extended reputation. He paid a visit of some years' duration to America, and on his return resumed his former retired mode of life. Nearly all his pictures were sold to one dealer. They were both in oil and water-colour, and in either case were nearly always finished on the spot. David Roberts was his intimate friend. He died at Brighton in 1873.

REALFONSO, Tommaso, an Italian painter of the 18th century, one of the pupils of A. Belvedere. He occasionally painted landscapes, but his principal productions were flower and fruit pieces, and studies of still-life.

REATTU, Jacques, a French historical painter, born at Arles in 1760. He studied under Regnault, and obtained the *grand prix* in 1791, which enabled him to complete his studies at Rome. The theatre at Marseilles was decorated by him, and at Beauvais is his 'History of St. Paul.' He attained some reputation in his own country, and was elected a corresponding member of the Institute. He died in 1833 at Arles.

REBECCA, Biagio, an ornamentist and historical painter of Italian descent, who lived in England. He was born in 1735, and was admitted into the schools of the Academy in 1769, being elected an Associate in 1771. He was chiefly employed as a decorative artist, working as such on the rooms of the Academy at Somerset House, at Windsor Castle (by which he was brought to the notice of the Royal Family), at Audley End, and at Harewood House. He died in London in 1808.

REBELL, Joseph, German painter; born January 11, 1787, at Vienna. He was a pupil of Wutky at the Vienna Academy. In 1809 he travelled through Switzerland and proceeded thence to Milan, where for two years he resided at the Court of Eugène Beauharnais. Later on he went to Rome, and from 1811 to 1815 he was at the Court of Murat at Naples. Was appointed Director of the Belvedere Gallery at Vienna. He painted Italian landscapes, three examples of his work being in the Vienna Museum. Others are in the Munich Pinakothek, the Berlin Gallery, and the Parma Gallery. He died at Dresden, December 18, 1828.

REBELLO, José d'Avellar, an historical painter of little note, who flourished in Spain about the middle of the 17th century.

REBONET-ALBOY, Alfred Marie, French painter; born in Paris, November 30, 1841; was a pupil of Gleyre and of Gérôme; painted genre, such as 'La jeune Fille au Papillon,' and 'A l'atelier du Cousin'; also portraits. He died in April 1875.

REBOUL, Thérèse. See Vien.

RECCHI, Giovanni Battista, painter, a pupil of Mazzuchelli, and brother of Giov. Paolo Recchi. He became well known at Turin, where he was working about 1660. He painted historical subjects, and was assisted in his studio by his nephew Giovanni Antonio.

RECCHI, Giovanni Paolo, brother of Giovanni

Battista Recchi, an Italian painter of the 17th century, who, in conjunction with his nephew Giovanni Andrea, worked in Piedmont about 1660. He was a pupil of Mazzuchelli.

RECCO, Giuseppe, born at Naples in 1634, was a scholar of Aniello Falcone and of Porpora. He particularly excelled in painting hunts, dead game, fish, and similar subjects. His pictures are found in the best collections at Naples. He was invited to the Court of Madrid, where he was knighted at the time when Luca Giordano flourished there. His pictures were held in the highest estimation by the Spanish king. There are three pictures by him in the Madrid Gallery, representing fish and game. He died at Madrid in 1695.

RECCO, Pieter, portrait painter, born at Amsterdam, 1766. He was a pupil of A. de Lélie, and settled at Basle, where he spent the greater part of his life. Hence he is often called a Swiss by biographers.

RECHAMBAULT, Pierre, a painter upon glass and enamel, who flourished at Limoges about 1555. He was associated with the Penicauds in some of their works, especially those for the confraternity of the Blessed Sacrament, at Limoges.

RECHBERGER, Franz, an eminent designer, etcher, and landscape painter, was born at Vienna in 1771, and was a scholar of F. Brandt at the same time as Martin von Molitor, with whom he afterwards continued to practise. His landscapes are natural, his etchings spirited. In general his plates represent wild, romantic scenery, richly ornamented with trees, or frowning with rocks, in the style of Jacob Ruisdael, or Albert van Everdingen. He also etched a number of landscapes after Dietrich. The care of the fine collection of prints formerly belonging to Count Fries was confided to him, and he was also keeper of the prints and drawings of the Archduke Charles at Vienna. His etchings are marked F. R., which has occasioned them to be sometimes erroneously attributed to Frederic Rehberg, a contemporary artist, whose works are historical, and belong rather to the Roman school. He died in 1842. By him :

Landscape with the Temple of Vesta. (*Vienna.*)

RECHLIN, Karl, German painter; born at Berlin in 1804; studied at the Academy there; notable as a painter of military subjects, such as 'Battle of Kulm, 1813,' 'Episode in the Battle of Leipzig'; obtained several decorations. He died at Tempelhof, near Berlin, in 1882.

RECHTERS, T., a native of Amsterdam, where he lived from 1700 to 1768. Among his pictures is a portrait of Jan Wagenaar. He has also left a history of his native city.

RECK, David van, a portrait painter of the 17th century, born in Flanders, and a pupil of Van Dyck. Queen Christina invited him to the Swedish Court, and he settled in Stockholm, where he obtained a large practice among the aristocracy. He painted portraits of the Queen, and of many Swedish generals and persons of distinction.

RECLAM, Friedrich, born at Magdeburg in 1734, after learning the rudiments of design in his native country, went to Paris, where he became a pupil of J. B. Pierre. In 1755 he visited Rome, and after a residence of seven years in that capital, he established himself at Berlin. He painted landscapes and portraits with considerable success, and died in 1774. We have the following etchings by him :

A set of eight Views in Italy. 1755.
A Landscape, Morning ; *after Moucheron.*
The Companion, Evening ; *after Dubois.*
Two Views in the Environs of Paris ; *from his own designs.*
A View near Rome, with a Waterfall ; *the same.*

RECOUVRANCE, Antoine de, a French painter, born at Avignon. The works of this artist are little known, though he was appointed painter to the king in 1588, and held his post till 1641. In the collection of Duplessis-Mornay, who died in 1611, there were portraits by him. There are still in existence by him some interiors of churches, with groups of persons assembled for worship, which are apparently portraits.

REDEL, Josef, a German historical painter, born in 1774. He worked in the style of Füger, and was considered a good colourist. He was appointed a professor in the Academy at Vienna, where he died in 1836.

REDENTI, Francesco, painter, born at Correggio in 1820, was employed in drawing caricatures for the Fischietto. He died at Turin in 1876.

REDER, Christian, called Leander, born in Saxony in 1656, visited Rome in 1686. In that year Buda was taken, and Reder gained considerable reputation for his battle-pieces, representing the fights that took place between the Ottomans and the Christians. He afterwards visited Venice, Hamburg, England, and Holland, and died in 1729.

REDGRAVE, Richard, painter, was born on the 30th April, 1804, in Pimlico, and in his early youth worked as assistant to his father, who was associated in the engineering works of Bramah, the inventor of the hydraulic press. At the age of twenty-one he entered the Academy schools, and competed unsuccessfully for the gold medal. He first attracted public attention in 1836 by his 'Gulliver on the Farmer's Table,' exhibited at the British Institution, which is now at South Kensington. In 1840 he was elected an Associate of the Royal Academy, and in 1851 a full member. Meantime he had been actively engaged in the organization of the Government School of Design, of which he was appointed Botanical Teacher and Lecturer, and later Head Master and Art Superintendent. It was about this time that, with the help of Mr. H. Cole (afterwards Sir Henry Cole, K.C.B.), he formed the museum of ornamental art at Marlborough House, the nucleus of the present Museum of Art at South Kensington. They were again associated in the arrangement of the Great Exhibition in 1851, and in the British Section of the Paris Universal Exhibition of 1855. In 1862 Redgrave worked in conjunction with Creswick in carrying out arrangements for the English Art Section of the International Exhibition. In 1858 he was appointed Surveyor of Crown Pictures, and for many years was engaged on a catalogue of them. In 1866 he joined his brother Samuel (who died in 1876) in preparing a history of British art from the time of Hogarth, under the title of 'A Century of Painters.' For many years he kept up his connection with South Kensington, where he took the chief part in forming an historical collection of water-colours for the Museum. In 1880 he resigned both his appointment as Surveyor and Keeper of the Royal Pictures, and also his post in the Department of Science and Art at South Kensington, and from that time he seems to have painted but little.

He died at Kensington, the 14th December, 1888. Redgrave was a member of the Etching Club.

REDGRAVE, SAMUEL, was born in London, 3rd October, 1802. His father, who at the time of his son's birth was in the office of Mr. Joseph Bramah, the inventor, placed him in an office connected with the Home Department. There he showed in time that he was possessed of talents of an unusual kind, and was intrusted with various responsible tasks under the Home Secretary. But much of his leisure was given to matters concerning art and artists. He became a probationer at the Royal Academy, in the architectural class, having in his leisure moments acquired considerable proficiency as a draughtsman. In 1842 he became secretary to the Etching Club, in succession to his brother Richard. He was intrusted with the collection of a historical series of English pictures, in oil and water-colour, for the 1862 Exhibition, and was employed in much the same capacity for the Paris Exhibition of 1867. Two years earlier he had submitted a proposal for a Loan Exhibition of Miniatures to the Committee of Council, which had been acted upon, while in 1866 his aid was invoked by Lord Derby for the organization of the Exhibition of Portraits, which was open at Kensington for three years. In 1869 he helped the Royal Academy in starting the series of Winter Exhibitions at Burlington House. But of all his claims to remembrance the chief, perhaps, are his 'Dictionary of Artists of the British School,' and his share in 'A Century of Painters,' published jointly by himself and his brother Richard. Samuel Redgrave married in 1839, but lost his wife in 1845. He died himself on the 20th March, 1876.

REDI, GIOVANNA, a pupil of Gubbiani together with Tommaso Redi, to whom she was, in all probability, related.

REDI, TOMMASO, born at Florence in 1665, after receiving some instruction in his native city went to Rome, where he frequented the Academy established in that city by the Grand Duke Cosmo III., which was at that time under the direction of Carlo Maratti and Ciro Ferri. His studies at Rome were prosecuted with considerable success, and on his return to Florence he was employed by the Grand Duke in several works for the Palazzo Pitti. He also painted some pictures for the churches, and other public edifices, and is spoken of as an eminent portrait painter. When the Czar Peter visited Florence, he was particularly struck with the works of Redi, and being desirous of establishing an academy for the promotion of the fine arts at Moscow, made very liberal proposals to that master to prevail on him to undertake the superintendence of it, but his engagements at Florence prevented his accepting the offer. Redi died at Florence in 1726.

REDIG, L., a Belgian painter of genre and landscape, died 1861. His best known work is a 'Village Fête.'

REDMOND, THOMAS, an English miniature painter, born at Brecon about 1745. As a boy he was apprenticed to a house-painter at Bristol. Coming to London, he studied in the St. Martin's Lane Academy, and was in 1763 a member of the Free Society of Artists. Migrating to Bath, he obtained a good practice, and exhibited at the Royal Academy from 1775 to 1779. He died at Bath in 1785.

REDONDILLO, ISIDORO DE, a Spanish painter of the 17th century, and pupil of Angelo Nardi. He practised at Madrid, and was appointed painter to Charles II. in 1685. He painted portraits and historical pictures, which are often confounded, says Bermudez, with those of other painters.

REDOUTÉ, ANTOINE FERDINAND, the son of Charles Joseph Redouté, born at St. Hubert, 1756. The pupil of his father. He was a decorative artist of much repute in his day, and decorated the Palais de l'Elysée, the Palais Bourbon, the Château de Compiègne, and other large houses. In 1776 he settled in Paris, where he died in 1809.

REDOUTÉ, CHARLES JOSEPH, painter, the son of Jean Jacques Redouté, and father of the three artists, Pierre Joseph, Henri Joseph, and Antoine Ferdinand Redouté, was born at Jamagne, near Philippeville, in 1715. He was his father's pupil until 1735, when he came to Paris and studied at the Academy. Later he settled at Saint Hubert, where he worked much on commission for the Abbey, and for the great houses of the neighbourhood, and where he died in 1776.

REDOUTÉ, HENRI JOSEPH, a painter of flowers, fruit, and insects, born at St. Hubert, 1766. He was the son of Charles Joseph Redouté, and studied under his brother Pierre Joseph at Paris. He was appointed draughtsman to the 'Jardin des Plantes,' and was chosen as one of the members of the Art and Science Commission which Bonaparte sent into Egypt.

REDOUTÉ, JEAN JACQUES, an obscure artist, born at Dinant in 1687, and remarkable only as having been the father of Charles Joseph, and grandfather of Pierre Joseph Redouté. He died in 1762.

REDOUTÉ, PIERRE JOSEPH, flower painter, born at St. Hubert in Belgium in 1759, learned the principles of art from his father, and then went to his brother, Antoine Ferdinand, in Paris. In 1792 he was appointed draughtsman to the Academy of Sciences and to the Institute, and in 1805 flower painter to the Empress Josephine. Among his pupils were Marie Antoinette, Josephine, and Hortense. His chief works are lilies and roses, 'The Flower of Malmaison.' He died in Paris in 1840.

REED, JOSEPH CHARLES, an English landscape painter in water-colours, born in 1822. He was elected an associate of the Water-Colour Institute in 1860, and a member in 1866. His subjects were confined to the scenery of the United Kingdom. He died in London in 1877.

REEDER, MARTIN, a painter of still-life, born at the Hague in 1802. He was a pupil of Van Cuylenburgh and of J. Pieneman.

REEKERS, HENDRIK, a painter of flowers and fruit, born at Haarlem, 1815. He was a pupil of his father, whom he greatly excelled in his art, and of G. J. J. Van Os. He lived for a time at Brussels, but returned in 1848 to Haarlem, where he died in 1854.

Rotterdam. *Museum.* Fruits, Vegetables, and Game.

REEKERS, JAN, born at Haarlem, 1790, was a pupil of Horstok, and a painter of portraits and landscape. He died 1858.

REESBRONCQ. See RYSBROECK, VAN.

REGAMEY, GUILLAUME, a French military painter, born in Paris in 1837. He studied under Lecoq de Boisbaudran and Bonvin, and afterwards under Barye at the Academy, where he gained two medals. His pictures were not at first successful;

they were rejected for years at the Salon, and it was not till 1863 that he first appeared there, as a painter, with a 'Turco.' His first important contribution, however, was a 'Batterie de tambours des Grenadiers de la Garde,' which was exhibited in 1865, and is now in the Musée at Pau. This was followed two years later by 'Sapeurs: tête de colonne de 2me Cuirassiers de la Garde,' which made a great sensation, and is now in the Chalons Museum. Régamey was troubled all his life with ill health, and his work went on in very intermittent fashion about this time. He contrived, however, to finish a third important picture for the Salon of 1870 ('Tirailleurs Algériens'), and then the Franco-German War interrupted his studies. Partly on account of his weakly constitution, partly because he could be of use to his family by earning money for their support through the exercise here of his talent, he left Paris for London, where he lived and worked to the end of the war. Many of his designs appeared in English periodicals, especially the 'Illustrated London News.' In 1872 he returned to Paris, where he arrived in the midst of the 'Commune.' During the last three years of his life his work was again much interrupted by ill-health, but at his death, on January 3, 1875, he left finished the two last of the pictures named below:

Pau. *Museum.* The Drummers. 1866.
Chalons-sur-Marne. *Museum.* Sappers. 1868.
Marseilles. *Museum.* Tirailleurs Algériens. 1866.
Cuirassiers in a Cabaret.
Drummers of a Grenadier Regiment.

Regamey's life is the subject of a sympathetic notice by M. Ernest Chesneau ('Librairie de l'Art,' 1879).

REGEMORTER, Ignatius Josephus van, a Flemish historical, landscape, and genre painter and engraver, born at Antwerp in 1785. He studied under his father, Petrus Johannes, also in Paris, Antwerp, Brussels, and Ghent. He died at Antwerp in 1873. Amongst his works are:

Amsterdam. *R. Museum.* The old Fish-Market at Antwerp.
" " The Ménage of Jan Steen.
" *Fodor Mus.* Jan Steen and F. Van Mieris.
Brussels. *Museum.* An Autumn Morning.
Munich. *Pinakothek.* Interior of a Garret.
" " The Ruined Cottage.

REGEMORTER, Petrus Johannes van, a Flemish landscape and genre painter, born in 1755 at Antwerp. He was a pupil of the Academy of that city, but he owed much to his study of the pictures in some private collections. He became a professor in the Academy, and Dean in the Painters' Guild in 1786. Many artists of note studied under him, and he had a large practice as a picture-restorer. In 1814 he was engaged in bringing back the pictures taken by the French to Paris. He died in 1830. In the Antwerp Museum is a 'Shepherd and Flock' by him. He excelled in painting moonlights.

REGGIO, Luca da. See Ferrari.

REGILLO. See Licinio.

REGNARD, Valérien, a French engraver, who was a scholar of Ph. Thomassin, flourished at Rome about the years 1630-50. Among other things he engraved several of the plates for the collection of prints from the antique statues, &c., in the Giustiniani Gallery. He also engraved some plates after the works of Giovanni Antonio Lelli, Pomerancio, Agostino Ciampelli, &c.

REGNAULT, Alexandre Georges Henri, born in Paris in 1843, was the son of the director of the Gobelins. He studied under Montfort, Lamothe, and Cabanel, competed unsuccessfully in 1863 for the Prix de Rome, but won it in 1866 with his 'Thetis presenting Arms to Achilles.' In 1864 he sent two portraits to the Salon. From 1866 to 1868 he was in Rome, where he illustrated A. Wey's 'Journey to Rome,' with twenty-seven drawings of the modern city, and painted several good portraits and pictures of horses. In 1868 he went to Spain, where he painted his famous portrait of Marshal Prim, and copied the 'Lanzas' of Velasquez. From Spain Regnault went to Tangiers, to which he took a strong liking, but in 1869 returned to Rome. In 1870 he was again in Africa, but was recalled to his own country by the Franco-German War, in which he was killed at the attack on Buzenval towards the evening of January 19th, 1871. No one saw him fall, but next day the driver of an ambulance found his body, which had the last honours paid to it eight days later in the church of St. Augustin. Works:

Portrait of the Comtesse B——. 1869.
Portrait of Marshal Prim. 1869. *Paris, Louvre.*
Execution in the Alhambra. *do.* *do.*
Salomé. 1870.
La Madrilène, water-colour. *Paris, Luxembourg Museum.*
Paysan de la Manche. *do.*
The Alhambra; entrance to the Hall of the Two Sisters. *do.*
The Alhambra; interior of the Hall of the Two Sisters. *do.*; and a series of fifteen sketches presented by V. Regnault, Member of the Institute.

REGNAULT, Étienne, born in Paris, 1649, a painter of little note, who became a member of the Academy in 1703. He died in 1720.

REGNAULT, Jean Baptiste, historical painter, was born in Paris in 1754. When he was ten years old his father took him a voyage to America and Africa on board a merchant vessel. He was away four years. When he was fifteen, he went to Rome, where he studied under Bardin, and then to Paris, where in 1776, with his 'Alexander at the House of Diogenes,' he won the Prix de Rome. Returning to Paris from Rome he was elected Fellow of the Academy in 1783, with his 'Deliverance of Andromeda.' His pictures are numerous, and consist of historical, poetical, and allegorical subjects. Of these Gabet has given a tolerably long list in his 'Dictionnaire des Artistes de l'École Française, au XIXe siècle,' but says that it is confined to his principal productions. At his death, in addition to his pictures, he left numerous academical studies, designs, and finished sketches; many of the latter illustrative of Ovid's Metamorphoses, and other poets. As a teacher Regnault was the great rival of David. Among his scholars were Guérin, Crespin, Robert le Febvre, Menjaud, Lafitte, Boisselier, Blondel, and many others. Regnault died in Paris in 1829. Works:

The Baptism of Christ; *Louvre.*
The Education of Achilles; *the same.*
The Descent from the Cross; *the same.*
Pygmalion begging Venus to animate his statue; *the same.*
The Origin of Painting; *the same.*
The Three Graces.
The Judgment of Paris.
Venus on the Clouds.
Portrait of a Young Woman; *Orleans Museum.*

REGNAULT, Nicolas François, a French painter and engraver, was born in Paris in 1749. His wife Geneviève (*née* Nangis) engraved a few

plates after her own and her husband s designs. Among Regnault's plates may be named:

Le Vœu de la Nature; *from his own design.*
The Fountain of Love; *after Fragonard.*
Truth and Tenderness; *after Lagrenée.*

REGNAULT, Thomas Casimir, a French painter and line-engraver, was born at Bayeux in 1823. He was a pupil of De Juine and of Henriquel-Dupont, and is best known by his engraved portraits, among which are those of Voltaire, Mademoiselle Mars, and the painter Meissonier, the last after a miniature painted by Regnault himself. He died in Paris in 1871.

REGNE, —, a native of France, who flourished about the year 1760. Among other prints he engraved a set of plates of animals, which are neatly executed.

REGNESSON, Nicolas, a French draughtsman and engraver, was born at Rheims about 1625. There are by this artist a considerable number of historical portraits engraved from his own drawings, and after Philippe de Champaigne, Beaubrun, François Chauveau, &c., besides compositions after other painters. He was the master of Robert Nanteuil, who married one of his sisters. His daughter Madeleine became the wife of Gérard Edelinck. He died in Paris in 1670.

REGNIER, Frans, an obscure Dutch portrait painter, who was at work in the Hague in 1776.

REGNIER, Jacques Auguste, landscape painter, born in Paris, 1787. He was a pupil of Bertin. For more than forty years he exhibited landscapes at the Salon, and was often premiated. Two paintings by him decorate the chapel of St. Denis, in the church of Saint Roch, at Paris, and another is in the Palace at Fontainebleau. Regnier's last years were passed in poverty and neglect, and he committed suicide by drowning, in the Canal de l'Ourcq, in Paris, in 1860. Among his better works we may also name: 'The Tomb of King Arthur,' a 'Joan of Arc,' and a 'Chartreuse en Auvergne' (1837), in the Museum of Toulouse.

REGNIER, Jean, a Belgian painter of interiors and of genre pictures, practising in 1853. He was professor at the Industrial School at Verviers.

REGOLIRON, Bernardo, an Italian portrait painter, practising in the second half of the 18th century, was a pupil of P. P. Cristofani. At Vienna there are portraits by him of the Emperor Joseph II. and of his brother Leopold.

RÉGTERS, Tibout, portrait painter, born at Dordrecht, 1710. He was the pupil successively of Ten Hage at Arnheim, of Meyer at Rotterdam, and of Quinkhard at Amsterdam. He died at Amsterdam in 1768. In the Ryks Museum there is a portrait by him of the historian Jan Wagenaar, and one of the painter Jan Ten Compe.

REHBERG, Friedrich, historical painter, born in Hanover in 1758, studied first with Oeser in Leipzig, then with Casanova and Schenau in Dresden, and went in 1777 to Rome, where he studied the old masters under Mengs, and measured himself with David. In 1783 he returned to Hanover, painted several portraits, became teacher of drawing in Dessau in 1784, in 1786 Fellow, and in 1787 Professor of the Berlin Academy, and then returned to Rome. There he painted a 'Belisarius,' an 'Œdipus and Antigone,' 'The Death of Abel,' 'Bacchus,' 'Orpheus and Eurydice,' 'Jupiter and Venus.' In 1791 he went to Naples and made a series of drawings from Lady Hamilton, which were published. In 1813 he went to London, and in 1814 painted an allegory of Napoleon's fall. In the same year he returned for a time to Rome, but eventually settled at Munich, where he published, in 1824, 'Raffael Sanzio von Urbino'; the Elements of Lithographic Drawing ('Anfangs gründe des Steinzeichners'), with thirteen of his own lithographs. Rehberg died at Munich the 20th August, 1835.

REHER, Bernhard, German painter; born near Munich in 1806; became a pupil of Dannecker; also studied with Cornelius; after success as a painter he was appointed Director of the Art School at Stuttgart; he is best known by the large fresco over the Isar Thor at Munich. He died at Munich in January 1886.

REICH, Wendel, was an engraver on wood, who, about the year 1515, flourished at Lyons, where he published several cuts marked with a W. and an R. joined together. We cannot, however, specify any of them. He was also a bookseller, and lived at Strasburg in 1540. Bartsch ('Peintre-Graveur,' ix. 170) has described a print bearing his cipher, supposed to be by him.

REICHEL, Jakob, in the first part of this century was working as a miniature painter at St. Petersburg, and painted portraits of the Emperor Alexander I., the Empress Marie, and most of the principal personages of the empire. He died at Brussels in 1856.

REICHENBACH, Lud. von. See Simanowitz.

REICHENTHAL, Ulrich von, a writer of the 15th century, who illustrated a 'History of the Council of Constance,' which he himself wrote, with a number of well-executed paintings in miniature.

REICHMANN, Georg Friedrich, painter, born at Munden in 1798, went through the campaign of 1813-1815, and then went to the Academy at Cassel. In 1821 he went to Munich, where he made himself a name with his 'Œdipus and Antigone.' He afterwards devoted himself to portrait-painting, and produced among others a portrait of the Duchess of Cambridge. He died at Hanover in 1853.

REID, Alexander, a miniature painter, born in 1747 in Kirkcudbrightshire. He is known from having painted a miniature of Burns at Dumfries, where Reid was then living—in 1796—which is mentioned in Cunningham's 'Life of Raeburn,' and in Douglas' 'Works of Burns.' This miniature is believed to be the one in the Scottish National Portrait Gallery. Reid became a man of substance in his later years, having succeeded to a family estate. He died unmarried in 1823.

REIFF, Franz, German painter; born February 12, 1835, at Aachen; became a pupil of E. Correns and Piloty; subsequently filled the post of Professor at the Aachen Polytechnic. His pictures include 'Kirchenstrafe einer Gefallenen,' 'Nymphe im Walde,' &c. The recipient of several decorations. He died in 1901.

REIGLER, Paul, landscape painter, practising in Belgium about 1845. He was a pupil of the Spa School of Painting.

REIGNIER, Jean, flower painter, was born at Lyons, August 3, 1815. He was a pupil of the Lyons School of Art, and until 1845 employed his talents in designing for the silk manufacturers. Afterwards he turned his attention to fine art, and in 1854 became a professor in the school in which he had been a pupil. He formed many scholars. His flower-pieces and fan-paintings are very clever,

though a little stiff and academical. Reignier had much official recognition. He died in 1885.

REIMER, GEORG, painter, produced small cabinet pictures and died in Berlin in 1866. His best known work is 'Before the Sermon.'

REINAGLE, GEORGE PHILIP, marine painter, son of Richard Ramsay Reinagle, and grandson of Philip Reinagle, was born in 1802, and instructed by his father. He gave early proofs of great talent as a painter of marine subjects. After successfully copying pictures by Everdingen, Backhuysen, and William van de Velde, he accompanied the expedition to Navarino, for the express purpose of giving a representation of the expected action, and was also with Admiral Napier's Fleet in the action with the Portuguese. His works cause regret at the shortness of his career. He died in London in 1835.

REINAGLE, PHILIP, a landscape, animal, and panoramic painter, born in 1749, was a scholar of Allan Ramsay, the court painter, whom he assisted in his official portraits of George III. and Queen Charlotte. It is recorded that on one occasion Ramsay left England for some months, and deputed Reinagle to paint fifty pairs of 'Kings and Queens' at ten guineas a-piece. This task was duly performed, but it disgusted Reinagle with portrait painting, and he turned his attention to the study of animals, with which he succeeded to admiration. His pictures of hunting subjects, sporting dogs (particularly the spaniel), shaggy ponies, and dead game, were among the best of the day. He studied rather the manner of the old Dutch painters than that of his contemporaries, and was an excellent copyist of their works, and many pictures now called Paul Potter, A. van de Velde, Berchem, Karel du Jardin, &c., were really painted by him. He assisted Barker, too, in his panoramic Views of Rome, the Bay of Naples, Florence, Gibraltar, Algesiras Bay, and Paris. The work by which he is best known, however, is 'The Sportsman's Cabinet,' or correct delineations of the various dogs used in the sports of the field, taken from life, and engraved by John Scott. Reinagle was elected A.R.A. in 1787, and R.A. in 1812. He died at Chelsea in 1833.

REINAGLE, RAMSAY RICHARD, an English animal and landscape painter, born in 1775. He was the son of P. Reinagle, by whom he was instructed, completing his art training in Italy and Holland. He exhibited at the Water-Colour Society, of which he was a member from 1806 to 1813. In the following year he was elected an Associate of the Academy, becoming a full member in 1823. His later years were clouded by his enforced retirement from the Academy, which was brought about by his exhibiting, as his own, a picture which he had only purchased. This took place in 1848. He afterwards sank into poverty, and was generously treated by the Academy, on the funds of which he became a pensioner. He died at Chelsea in 1862. Amongst his works are:

London.	*Bridgewater House.*	Landscape.
„	*Grosvenor House.*	Landscape.
South Kensington.	*Museum.*	Rydal Mountains.
„	„	Three landscapes in water-colours.
Edinburgh.	*National Gallery.*	A very fine copy of the 'Coup de Lance,' by Rubens.

REINDEL, ALBERT CHRISTOPH, a German engraver, was born at Nuremberg in 1784. He was apprenticed to Heinrich Guttenberg in 1798, and worked from 1803 to 1809 under his direction in Paris. In 1821 he was entrusted with the restoration of the baths at Nuremberg, in which he acquitted himself very well. In 1811 he was appointed director of the school of art in Nuremberg, keeper of the picture gallery, and a member of the Munich Academy. He died at Nuremberg in 1853. His chief plates are:

The Virgin and Child; *after Leonardo da Vinci.*
Charlemagne; *after Dürer.*
The Four Apostles; *after the same.*
The Shrine of St. Sebald; *after P. Vischer.*
Louis I., King of Bavaria; *after Stieler.*
Silence; *after Annibale Carracci.*
St. Paul preaching; *after Le Sueur.*
Dürer; *after Rauch.*
Madonna; *after a Nuremberg woodcut.*
Christ blessing Little Children; *after Heinrich Hess.*

REINER, WENZEL LORENZ, born at Prague in 1686, and son of Joseph Reiner, a sculptor of little note, by whom he was instructed in the rudiments of design: he also took lessons of Peter Brandel, a painter of some reputation, and of Schweiger. By the assistance of this master, and the study of nature, Reiner became a painter of some repute. His talents were not confined to any particular branch, and he painted with considerable success historical subjects, landscapes, and battles. His best productions, however, were landscapes with cattle, and battle-pieces, in which he resembles Peter van Bloemen. His figures and animals are correctly drawn, and handled with freedom and spirit. His works are chiefly confined to his own country, where they are found in the best collections. He died in 1743. Works:

Dresden.	*Gallery.*	The Campo Vaccino, Rome.
„	„	Golden House of Nero, and Barberini Fountain, Rome.

REINERMANN, ANNA MARGARETHE, wife of Friedrich Christian Reinermann, lived from 1781 to 1855, and painted flowers and fruit in oil and water-colour. Her maiden name was Hollenbach.

REINERMANN, FRIEDRICH CHRISTIAN, born at Wetzlar in 1764, received his first instruction in Frankfort from Nothnagel, and then went to study in 1789 in the Gallery of Cassel, after Potter, Berchem, and Claude Lorraine. He also visited Rome, and lived in Switzerland for ten years, where he painted several landscapes. From 1803 to 1811 he worked in Frankfort, from 1811 to 1818 in Wetzlar, and then again in Frankfort. He died at Frankfort in 1835. Works:

The Cascades at Tivoli.

PLATES.

An Animal piece; *after H. Roos.*
Goats on the Apennines; *after Berchem.*
Study of a Horse; *after Wouwerman.*
Several Views in the Neighbourhood of the Moselle; *in aquatint, after his own drawings.*

REINHARD, ANNA MARIA. See KUSTER, JOHANN KASPAR.

REINHARDT, EMILIE, born at Amsterdam, 1809, was a flower painter, and a pupil of Pierre Joseph Redouté.

REINHARDT, KARL AUGUST, painter, born at Leipzig in 1818, was originally destined for the Church, but turned his talents to art. He travelled through Norway, the Tyrol, and Italy, but afterwards abandoned landscape for caricature, and produced humorous pen and ink sketches for the comic papers. He died at Kotzschenbroda, near Dresden, in 1877.

REINHARDT, Ludwig, an obscure painter of genre pictures. who committed suicide at Munich in 1870.

REINHARDT, Sophia, born at Kirchberg in 1775, studied under Becker, and travelled through Italy, Austria, and Hungary. In the Kunsthalle at Carlsruhe, are a 'St. Elizabeth and the infant St. John,' 'The Death of St. Katharine of Siena,' and 'Death of Torquato Tasso' by her. She died in 1843.

REINHART, Hans, called Grieninger, a printer and engraver of the 15th and 16th centuries, who flourished at Strasburg, was a native of Grüningen in Würtemberg. He engraved the plates for several works, among which were: Brandt's 'The Ship of Fools,' 1497; Jerome of Brunswick's 'Book of Surgery'; Terence, 1496; Boccaccio's 'Cento Novelle,' 1519; Adelphus's 'Barbarossa,' 1520; Virgil, with two hundred plates, 1502; Ptolemy's Geography, with forty-seven wood-cuts, 1522. His works show him to have been a pupil of Martin Schongauer.

REINHART, Johann Christian, a German landscape painter, born at Hof (Upper Franconia) in 1761. When young, he studied theology at Leipsic, but preferring to devote himself to art, became a scholar of Oeser. About 1785 he made the acquaintance of the Duke of Meiningen, who invited him to his court, where he painted both portraits and landscapes. In 1789 he settled at Rome, where he became one of the pioneers and most influential spirits in the so-called regeneration of German art. In 1825 he painted a room in the Villa Massimi, with eight historical landscapes in tempera, and four years later four large tempera landscapes for King Ludwig of Bavaria. Reinhart fell into reduced circumstances in his latter years, and died at Rome in 1847. The following are some of his pictures:

Frankfort.	*Städel Gall.*	Landscape, Cain and Abel.
Gotha.	*Gallery.*	Landscape. 1816.
Leipsic.	*Museum.*	Landscape, Cupid and Psyche. 1828.
"	"	Landscape, Hypsipyle.
Munich.	*Pinakothek.*	Landscape. 1846.

He devoted considerable attention to aquatint engraving, and published several volumes of plates. The chief of these are:

Thierstudien, in Rom gezeichnet und radirt.
Italienische Landschaften.
Alte Grabmäler.

REINHEIMER, Ursula Magdalena, painter, born at Nuremberg. She was the daughter of Maria Prestel (*q. v.*), and practised for some time in London, painting landscape, portrait, and flower pieces. She afterwards settled at Brussels, where she died in 1845. She also engraved a few plates in aquatint.

REINHOLD, Bernhard, German historical and genre painter; born at Ratzeburg, April 23, 1824; at the age of twenty began to study as a sculptor with Thorvaldsen and Bissen at Copenhagen; in 1846 went to Munich, and, a year later, to Rome, where he devoted himself entirely to painting, his work at the outset being influenced by that of Biermann, Begas, Feuerbach and Kraus. He settled at Dresden in the year 1858, painting genre scenes and portraits with success. Of the former we may mention, 'Die Schule ist aus,' 'Senza Moccolo,' 'Erntezeit,' and 'In der Campagna.' He died at Plauen, near Dresden, Nov. 22, 1892.

REINHOLD, Friedrich Philipp, landscape painter, born at Gera in 1799, worked at the Academy in Vienna, in which city he took up his residence. His principal works are, 'A landscape with thunder-clouds;' 'A landscape with the Wandering Jew,' a very original work; two pictures, 'Death and Life,' 'The Reapers at their Meal.' He died between 1840 and 1843.

REINHOLD, Heinrich, brother of Friedrich Reinhold, painter and engraver, born at Gera in 1789, went from Dresden, where he first studied, to his brother in Vienna, where he visited the Academy, and then in 1809 to Paris, to Denon, for whom he engraved several plates for his work on Napoleon's campaigns. In 1819 he returned to Vienna, and in 1820 travelled with an English family to Italy, and settled in Rome, where he painted heroic landscapes. Reinhold died at Albano in 1825. Works:

Berlin.	*National Gall.*	A Sicilian Coast Scene.
Copenhagen.	*Thorwaldsen Museum.*	Hagar in the Desert.
"	"	The Good Samaritan.
Munich.	*New Pinakothek.*	The Garden of the Capuchins at Sorrento.

REINICK, Robert, painter, born at Dantzig in 1805, studied first at Berlin under Begas; worked at Düsseldorf from 1831 to 1838, then went to Italy, and finally settled in Dresden. He was also a poet, and issued several songs with illustrations, besides a few books for children. He died at Dresden in 1852.

REINIGER, Ernst, a landscape painter, was a native of Stüttgart. He was very ready with his brush, and his pictures were fresh and natural. He died at Munich in 1873. Works:

The Maderanerthal.
The Ramsau.
Mühlthal, on the Starnberger See.

REINSPERGER, Johann Christoph, a German painter and engraver, born at Nuremberg in 1711, was a scholar of Liotard, and practised for some time at Vienna. He painted portraits, some of which he has engraved in a coarse, heavy style, nearly as large as life, among which are:

The Empress Dowager, Elizabeth Christiana.
Joseph II., Emperor of Germany; *after Palko.*
Maria Theresa, Empress of Austria; *after Liotard.*
The Archduke Leopold of Tuscany; *after Palko.*

He also engraved a plate of 'The Lute-player, after Bernardo Strozzi. He died at Vienna in 1777.

REISEN, Charles Christian, the well-known medallist and seal engraver, was born in London about 1680. He merits a place here through his abilities as a draughtsman, and the work he did as Director of Kneller's school. He was much employed for foreign patrons, in seal engraving, and greatly helped by the Earl of Oxford. He lived in the neighbourhood of Covent Garden, but also had a house at Putney. He was a large collector of medals, books, and drawings. He died December 15, 1725, and was buried in St. Paul's, Covent Garden.

REITER, Bartolome, a painter and engraver of Munich, flourished during the first quarter of the 17th century. He was a scholar of Hans Ostendorfer the younger, and of one Hennenberger, and, traditionally, one of the best painters of Munich in his time; it is also said that he had many pupils. In the chapel in Unter Ammergau is a picture of St. Vitus, signed *B. R. F.* 1618. He died at Munich in 1622. The following is a list

of Reiter's prints, on which his reputation must now rest:

1. Christ holding the Globe in His right hand.
2. Christ seated, crowned with thorns; *Bartlme Reitter —Pictor. Inv. Monachij* 1615.
3. Christ carrying His Cross, group of half-length figures; *Georg Beham inv. Monachii. Bart. Reiter fec.* 1610.
4. Christ exposed to the People; inscribed *Ecce Homo. Bart. Reiter pictor figur. Monachij* 1612 *fec.*
5. The Holy Family with St. Francis or St. Jerome, half-figures, a copy *after Palma*, with both monograms.
6. St. Jerome sitting in a Cavern, half-figure, the lion on the left: signed *Bart. Reytter pictor inv. et excud.* There is an impression signed *Bartholome Reuter.*
7. A Nymph sitting in the lap of a Satyr, Cupid at their feet; *Bart. Reiter fec. Monachij* 1610.
8. Venus holding a Mirror, and seated with Cupid under a Tree, half figures; *Georg. Becham inv. B. Reyter fec.* 1610.
9. Neptune on a Sea-Horse holding his Trident; *Georg Beham inv. Monachij*, with *Reiter's mark, and the date* 1610.
10. A Child seated on a Skull and blowing Bubbles; *B. R. F. Monachi Zimmermann Excud.*
11—18. Eight prints, a series of naked Children in different positions; marked B. R.

REITZ, E., a native of Sweden, flourished about the year 1700. He engraved several plates of coins and architectural views for a work entitled 'Suecia Antiqua et Hodierna.'

REJHAN, Jozef, a Polish portrait painter of German origin, was born in Poland about 1762, and instructed in the rudiments of art at Warsaw. In 1794 he served in the Polish army, but in 1798 he settled at Lemberg in Galicia, where he died in 1822, aged sixty. Rejhan was chiefly engaged as a portrait painter, and in that branch of art occupies a high position among Polish artists, but his pictures of the 'Crucifixion' and the 'Nativity' in the Lutheran Church and the Church of St. Anne at Lemberg also show a high conception of art.

REKTORZIK, Franz Lorenz Joseph, painter, born at Brünn in 1793, was at first in the Foreign Office, and in 1815 was Interpreter at Valence to the Austrian Governor, and then Director in the Chancery. He painted without having received any set instruction, and produced several etchings of landscapes, animals, and genre pictures.

RELINDE, Abbess of the convent of Alten-Eyck, near Maeseyck, and her sister Herlinde were skilful illuminators upon parchment and vellum, and flourished in Flanders in the 7th century. Some specimens of their work are still in existence in the treasury of the ancient church of Maeseyck.

REM, Gaspar, a Flemish painter of little note, who was born in 1542, and died in 1614. In 1554 one Jasper Rem was inscribed as pupil to Willem van Cleeve, at Antwerp, and he seems to have belonged to a large family of artists. In 1578 Rem was in Venice, where his portrait was painted by H. van Aken. Three other painters of this name, Hans, Joris, and Lodewyck, are mentioned in a document of 1603, discovered by Mr. Bredius. At Vienna there are two pictures by Gaspar Rem: a 'St. Jerome in the Desert' (engraved by Sadeler, not in 1605 as Nagler says, but in 1603), and a portrait of himself which is thus signed: A(NN)O D(OMI)NI MDCXIIII EFFIGIE(S) GASPAR REM ÆTAT SVE LXII.

REMAUT, Pierre, portrait painter, born at Bruges in 1771. He studied at the Academy at Bruges, but without achieving much excellence in his art. He died in 1826. At the 'Hôpital St. Jean' at Bruges there is a portrait by him of one of the Superiors of the Hospital.

REMAUX, Des, an obscure painter, a native of Yprès, who practised in Flanders at the end of the 17th century. In the church of St. Bertin, at Poperinghe, there is a 'Holy Family' by him.

REMBOLD, Matthäus, was a German engraver, who flourished about the year 1635 in Ulm, and about 1654 in Stuttgart. His plates are generally signed with a monogram, but sometimes thus: *Math. Remb.* He engraved portraits, amongst others that of the Duke of Würtemberg, and he also executed the architectural plates for Furtenbach's 'Architecture.'

REMBRANDT. See Rijn.

REMEEUS, David, painter, was Dean of the Guild of St. Luke at Antwerp in 1601.

REMES, Charles, a Belgian painter, born at Wetteren, practised in the first part of the 19th century. There are by him a 'Blind Beggar' and a 'Madonna of the Rosary.'

RÉMOND, Jean Charles Joseph, landscape painter, born in Paris, 1795, a pupil of Bertin and of Regnault. He began by painting conventional heroic landscape, but after travelling much in France, Italy, and Sicily, he adopted a simpler and more natural style. He painted many views of the scenery of Auvergne, Dauphiny, Calabria, and Sicily. He won the usual honours from the French Government, and died in Paris in 1875.

REMONDE, (Romunde, Rormunde, Roarmunde,) Everard de, a Flemish portrait painter, the details of whose life and works are unknown, but who, in 1616, received a commission from the Chambre des Comptes of Brabant to paint the portraits of Albert and Isabella. Paul van Somer received a similar commission at the same time.

REMSDYKE, Andrew, a portrait painter and draughtsman of Dutch descent, who practised in England in the latter part of the 18th century. He gained a medal at the Society of Arts in 1767, and assisted his father, John Remsdyke, in a series of natural history illustrations. He died at Bath in 1786.

REMSDYKE, John, a natural history draughtsman, born in Holland in the first half of the 18th century. He settled at Bristol and worked much for Dr. Hunter. Assisted by his son, he published, in 1778, a collection of natural history illustrations taken from the British Museum.

REMSHARDT, Karl, a German engraver, born at Augsburg in 1678, published a dictionary of monograms. His initials, *C. R.*, appear on some etchings of architecture after Paul Decker. Nagler mentions several others by him, some of which are copies from earlier engravings. He died at Augsburg in 1755.

REMY, August, painter, was a professor of the Academy of Berlin, born in 1800 or 1801. He painted portraits and historical subjects. His best known work is 'The Fisherman's Wife.' He died at Berlin in 1872. His daughter Maria Remy, born at Berlin, 1829, practised fruit and flower-painting.

RENAN, Ary, French painter; born in Paris, 1855; a pupil of Delaunay, Moreau, and of Puvis de Chavannes; son of the famous Ernest Renan; exhibited at the Salon in 1880 his 'Portrait de Mlle. N. R.,' and, in 1882, 'Le Plongeur'; travelled in the East, and a Chevalier of the Legion d'Honneur. He died in Paris, August 4, 1900.

RENANTO, J., is mentioned as the engraver of a wood-cut representing 'The Wise Men's Offering,' which is very indifferently executed.

RENARD, JEAN, was a French engraver, who resided in Paris about the year 1710. He executed some plates for a collection of views of the palace and park at Versailles.

RENATUS. See BOIVIN, RENÉ.

RENAUD, MARIE HONORÉ, miniaturist and painter upon porcelain, was born in Paris, 1797. Amongst his miniatures we may mention a 'Holy Family,' after Raphael, and 'Van Dyck painting his first picture,' after Ducis.

RENAUDIN, ROSALIE, a pupil of Girodet, practising in France in the early part of the 19th century. She painted portraits, flowers, and fruit, both in oil and water-colour, and occasionally miniatures. There are by her a 'Sleeping Endymion,' after Girodet, and a 'Zephyrus on the Waters,' after Prud'hon.

RENDEUX, ENGLEBERT, marine painter, born at Liège, 1719. He worked for a time under Joseph Vernet, and eventually became a priest, and settled in Rome, where he held the office of almoner to Prince Berzonico. He died in 1777.

RENÉ of Anjou, King of Naples, Duke of Lorraine, and Count of Provence (father to Margaret, wife of Henry VI. of England), born in 1409, was a good painter. He painted his own portrait, which was extant some years ago in the chapel of the Carmelites at Aix; and there is a print from it in Montfaucon; he is supposed to have painted that of Charles VII. of France, also. He painted a large number of miniatures in missals and on glass, and was lauded as one of the best artists of his age. He also employed himself in writing poetry, and works on agriculture, and in the improvement of the condition of his people, by whom he was called 'le bon roi René.' The events of his life belong to history. Examples of his works exist at Aix, Villeneuve near Avignon, and the Hôtel de Cluny. At Aix is an altar-piece consisting of a centre representing Moses on the ground taking off his shoes, and the burning bush; and two shutters, the left one, his own portrait, with Saints, and the right one, his second wife, Jeanne de Laval, with Saints. The work in Cluny ascribed to him is a curious old picture on panel of 'Mary Magdalene at Marseilles.' In the foreground appear the figures of King René and his wife Jeanne. Around them are grouped the Marseillais, in a circle of which the Magdalen is the centre. She stands upon a tribune and addresses the assembly. In the background are the city of Marseilles and the sea. To quote the words of César Nostradamus ('Hist. et Chron. de Provence,' edit. 1614), René, "besides his sublime and royal qualities, was a good musician, a very good poet both in French and Italian, and above all things loved, with a passionate love, the art of painting, and had so excellent a taste for that noble profession, that he was famous among the most excellent painters and illuminators of his time, as we may judge from the number of masterpieces achieved by his royal and divine hand." He died at Aix in 1480.

RENEDO, JUAN DE, an engraver of Zaragoza, executed in 1666 a bold title-page adorned with heraldic and allegorical devices for Diego de Sayas Rabanera's 'Anales de Aragon.'

RENESSE, CONSTANTIN ADRIAN, was a clever designer and etcher, of whose history nothing is known, except what may be gathered from his prints. These bear a considerable resemblance to the etchings of Rembrandt, and may be mistaken by the unwary for the works of that master. Bartsch has admitted one in his Catalogue (tom. ii. p. 104, No. 18). Renesse flourished, as we know from his prints, between the years 1649 and 1661; the probability is that he lived in Holland, though his name may belong to France, or Flanders. Nagler describes six etchings by him, of which the titles are given below; but Brulliot says there are eleven, and that one bears his monogram (*C. A. R.* in a cipher), and this he supposes is the artist's portrait; it represents a half-length figure of a man, full face, wearing a 'baret,' seated at a table and holding a basin in his left hand. The other prints have, most of them, the monogram accompanied by *enesse*. Dutch writers mention a J. Renesse, who painted landscapes and sea-pieces, and who is probably identical with this engraver.

The following list of Renesse's prints is taken from Nagler:

A half-length figure of a Man seated at a table; with the monogram.
A Clergyman seated at a table, with books, &c.; signed *Renesse*.
A half-length figure of a young Man.
Full-face Portrait of a young Man, with long hair escaping from under his cap; signed *C. A. Renesse*, 1651.
Christ bearing His Cross.
A Village Fair, with Mountebanks and a crowd of People.

RENI, GUIDO, commonly called "GUIDO," was born at Calvenzano, near Bologna, in 1575. His father, a musician, failing to persuade his son to follow in his own profession, placed him at the age of ten with Denis Calvaert, the Antwerp painter, then living at Bologna, and nine years later in the rival studio of the Carracci. He also studied fresco painting with Ferrantini. To this period belonged some frescoes in Count Zani's palace, now skilfully removed and in possession of Mr. R. Bankes at Kingston Lacy; some frescoes in San Michele in Bosco, now unhappily effaced, and two of his earliest collective pictures (now preserved in the Pinacoteca of his native town), 'The Massacre of the Innocents' and 'The Coronation of the Virgin.' About the end of the century Guido accompanied Annibale Carracci to Rome to help in the decoration of the Farnese Palace, the peculiar field of labour in that city of the Bolognese painters. How extensive was the work of Guido there it is impossible to define, as 'Perseus and Andromeda' and 'Galatea' can only be identified, the original cartoon for these two works being in the National Gallery. Soon after his arrival at Rome he came under the influence of Caravaggio, whose jealousy he roused by the clever imitation of his naturalistic compositions. He also added the study of Raphael to the knowledge he had already acquired, and shortly painted what is usually considered his finest piece, 'Aurora preceding the Chariot of Apollo,' on the ceiling of the garden pavilion of the Palazzo Rospigliosi. His next work was for his constant friend and patron, Pope Paul V., in the decoration of his chapel in the Quirinal Palace and in the Borghese chapel in Sta. Maria Novella, preceded by a 'St. Cecilia' in one of the old Trastevere churches, and the 'Crucifixion of St. Peter,' now in the Vatican. 'St. Michael,' in the Capucini church, and the 'Ariadne and Fortuna' in the Academy

GUIDO RENI

CALLED

GUIDO

Alinari photo] [*Rospigliosi Palace, Rome*

PHŒBUS AND AURORA

of S. Lucia, are also among his most celebrated works of this period; but Rome is not rich in works by this master, who spent the best years of his life there, and is reported by Oretti to have painted eighty-three frescoes and pictures for that city. He paid several visits to Bologna and the other northern towns of Italy, and also spent some time at Naples in 1621, but, like so many other artists, was driven away by the jealousy of the Neapolitans, leaving unfinished what many consider his probable masterpiece, a 'Nativity' in S. Martino.

Soon after this period Guido finally gave up the pronounced energetic style of his youth and the dark heavy shadows acquired later from his study of Caravaggio's work, and adopted what is usually described as his third style. The special characteristics of this was a preference for more neutral tints, a thinness of impasto, and extreme facility and rapidity of execution; while gradually the tragic representation of voluptuous and passionate emotion gained upon him, until the latter years of his life passed at Bologna saw innumerable 'Cleopatras,' 'Lucretias' and 'Magdalens' from his brush, which, though chiefly founded on his earlier classic studies, unfortunately detract from instead of enhancing the value of his fame. His often-repeated 'Ecce Homos,' resembling the Laocoon, his penitent 'Magdalens,' recalling the weeping Niobe, also belong to this period of his art. Rapidity of execution in a measure accounts for this uncertainty in his work. A manuscript is in existence by Oretti which contains a list of four hundred works by Guido, many indeed the result of his youthful industry, but the later productions influenced by the necessity of gaining money through difficulties arising from his great love of gambling, when one of his creditors is reported to have sat over him watch in hand while he executed work by the hour for him. He died, beset by fears, troubles, and debts, in 1642.

At his best the paintings of Guido are admirable. As a painter, the purity of his early colouring, the dramatic force of his prime, are superb, while as an engraver he was bold and free in execution, and showed the same quality of grace as we find in his pictures. He sometimes marked his plates with his initials *G. R.*, and sometimes with this monogram ℞. His pictures are difficult to identify, yet a few marked traits may guide the careful observer. He usually designed his faces with large eyes, the nostrils somewhat closed, the mouth very small, especially when depicting female beauty. The hands are often rather unfinished, and the feet are characterized by the toes being rather closely joined, while some of his figures, especially in his mythological subjects, are marked by a shortness of the leg, especially of the thigh, that detracts from their grace and symmetry. In his own day Guido was one of the most popular artists, as the many songs and eulogies written in his honour testify, while his ateliers in both Rome and Bologna were largely attended. The following are among his best-known pupils: Giacomo Semenza, Francesco Gessi, Guido Cagnacci, the Sirani, father and daughter, Simone Contarini de Pesaro, Flaminio Torre, Marescotti, Girolamo Rossi, Rugieri, Domenico Canuti, Bolognini and Pietro Ricci, all of whom are well represented in the Gallery at Bologna. Guido's works are to be found in most of the well-known Galleries of Europe and in many of the churches and palaces of Italy. A fair number have found their way to the private collections in England, although during the latter part of the 19th century the works of this artist have not been in so great demand as they were in the 17th and 18th centuries, when they fetched unusually high prices. According to Siret, a 'St. Joseph' changed hands for 7900 florins, while so late as 1861 a 'St. James' was sold at Christie's for £1312 10*s*. Space only permits us to enumerate below the best-known and most accessible of Guido's numerous pictures.

Antwerp.	*Church of St. Jacques.*	A Mater Dolorosa.
,,	*Wruyts Gallery.*	A Madonna.
Berlin.	*Museum.*	The Hermits.
,,	,,	Mater Dolorosa.
,,	,,	David.
Besançon.	*Gallery.*	Cleopatra.
Bologna.	*Pinacoteca.*	Madonna della Pietà.
,,	,,	The Massacre of the Innocents.
,,	,,	Christ on the Cross.
,,	,,	Samson victorious.
,,	,,	A Votive Banner.
,,	,,	Andrea Corsini.
,,	,,	St. Sebastian.
,,	,,	Coronation of the Blessed Virgin.
,,	,,	Ecce Homo.
Brunswick.	*Ducal Pal.*	Procris and Cephalus.
Brussels.	*Gallery.*	Flight into Egypt.
,,	,,	A Sibyl.
Buda Pesth.	*Hongroise Gallery.*	Lucretia.
Darmstadt.	*Gallery.*	Penitent Magdalen.
Dresden.	*Gallery.*	The Infant Christ.
,,	,,	Venus and Cupid.
,,	,,	St. Francis d'Assisi.
,,	,,	An Ecce Homo.
,,	,,	A Holy Family.
,,	,,	Ninus and Semiramis.
,,	,,	Madonna, with St. Crespin and St. Crespinian.
,,	,,	St. Jerome.
,,	,,	Bacchus.
England.	*Nat. Gallery.*	Coronation of the Virgin.
,,	,,	Youthful Christ and St. John.
,,	,,	St. Jerome.
,,	,,	The Magdalen.
,,	,,	Ecce Homo.
,,	,,	Lot and his Daughter.
,,	,,	Susannah and the Elders.
,,	,,	Cartoons: Perseus and Andromeda; Galatea.
,,	*Dulwich.*	St. John preaching.
,,	,,	Death of Lucretia.
,,	,,	Europa.
,,	*Hertford House.*	Virgin and Child, with St. John.
,,	*Edinburgh Gall.*	Venus and the Graces.
,,	*Hampton Court.*	Ecce Homo.
,,	*Windsor Castle.*	Cleopatra and the Asp.
,,	,,	St Sebastian.
,,	,,	St. Catherine.
,,	,,	A folio of Cartoons.
,,	*Stafford House.*	Portrait of his Mother.
,,	,,	The Circumcision.
,,	,,	Race of Alalanta.
,,	,,	Head of the Magdalen.
,,	*Bridgewater House.*	Archangel.
,,	,,	The Infant Christ asleep on the Cross.
,,	*Kedleston.*	Ariadne and Bacchus.
,,	,,	Andromeda.
,,	,,	Sleeping Cupid.
,,	*Temple Newsam.*	St. John the Baptist.
,,	,,	St. Margaret, with the Dragon.
,,	*Lowther Castle.*	St. Francis in Prayer.
,,	*Blair Castle.*	Assumption.

England.	*Blair Castle.*	Assumption.
,,	,,	Ecce Homo.
,,	,,	St. Veronica?
,,	*Saltram.*	Head of an Old Man.
,,	,,	St. Faith.
,,	*Northwich Park.*	Angel appearing to St. Jerome.
,,	,,	Head of St. Peter.
,,	,,	Lucretia.
,,	*Burghley House.*	St. Philip de Neri.
,,	,,	St. Peter, head and shoulders.
,,	,,	Virgin with the dead Christ.
,,	,,	Virgin and Child.
,,	,,	Angel's Head.
,,	,,	Head of the Virgin.
,,	,,	Herodias with John the Baptist's head in a charger.
,,	,,	Head of a Youth.
,,	,,	Woman's head and shoulders.
,,	,,	Boy and Pigeon.
,,	,,	St. Jerome.
,,	,,	St. Matthew.
,,	,,	Virgin and Child.
,,	,,	Sibyl (*and four others*).
,,	*Kingston Lacy.*	Night, Dawn and Day.
,,	*Charlton Park.*	A Nativity or Adoration of the Shepherds.
,,	,,	Ecce Homo.
,,	*Badminton.*	Four pictures: St. Matthew, St. Mark, St. Luke, St. John.
,,	*Elmore Court.*	Lucretia.
,,	,,	St. Francis in the Desert.
,,	*Longford.*	Europa and the Bull.
,,	*Cobham.*	Modesty and Liberality.
,,	,,	St. Francis.
,,	*Narford.*	Venus stealing Cupids.
,,	,,	St. Catherine.
,,	*Alton Towers.*	Magdalen.
,,	,,	A Bishop.
,,	,,	Boy's Head and St. John the Baptist.
,,	*Marbury.*	Holy Family.
,,	,,	Madonna and Child.
,,	,,	Massacre of the Innocents.
,,	*Lady Wantage's Collection.*	Sibyl.
Fano.	*St. Peter's.*	The Annunciation.
Florence.	*Uffizi.*	St. Sebastian.
,,	,,	Madonna in Contemplation.
,,	,,	Madonna and Holy Child.
,,	,,	Cumæan Sibyl.
,,	,,	Susanna and the Elders.
,,	*Pitti Gallery.*	Charity.
,,	,,	Cleopatra.
,,	,,	St. Peter weeping.
,,	,,	Bacchus.
,,	,,	Portrait of an Old Man.
,,	,,	Rebecca at the Well.
,,	*Buonarotti Gall.*	St. Paul.
Forli.	*St. Gerolamo.*	Madonna and Angels.
Genoa.	*Palazzo Rosso.*	The Virgin Praying.
,,	,,	A Magdalen.
,,	,,	The Saviour holding the Globe.
,,	,,	A Penitent Magdalen.
,,	,,	An Assumption.
,,	,,	St. Sebastian.
,,	,,	A Sleeping Child.
Gotha.	*Friedenstein Pal.*	An Ecce Homo.
,,	,,	A Boy with a Dove's Nest.
,,	,,	St. Laurence.
Hague.	*Gallery.*	The Discreet Cupid.
Leipsic.	*Museum.*	A Madonna.
,,	,,	St. John.
,,	,,	David with the head of Goliath.
Loreto.	*Santa Casa.*	Madonna.
Lucca.	*Mansi Gallery.*	Martyrdom of St. Andrew.
Madrid.	*Gallery.*	St. James.
,,	,,	Portrait of a Young Girl.
,,	,,	Madonna à la chaise Magdalen.
,,	,,	Martyrdom of St. Sebastian.
,,	,,	Cleopatra.
Mayence.	*Electoral Pal.*	The Rape of Europa.
Milan.	*Ambrosiana.*	St. Paul and St. Peter.
Milan.	*Ambrosiana.*	An Old Man's head and shoulders (*unfinished*).
,,	,,	An Ecce Homo.
Modena.	*Ducal Palace.*	St. Roch in Prison.
,,	,,	Christ on the Cross.
,,	,,	Purification of the Holy Virgin.
Munich.	*Gallery.*	The Holy Trinity.
,,	,,	The Assumption of the Virgin.
,,	,,	Apollo flaying Marsyas.
Naples.	*St. Philip Neri.*	St. Francis d'Assisi.
,,	*S. Martino.*	The Nativity (*unfinished*).
Paris.	*Louvre.*	David and Goliath.
,,	,,	Virgin and Child.
,,	,,	Ecce Homo.
,,	,,	The Magdalen.
,,	,,	Life of Hercules (*four scenes from*).
,,	,,	Rape of Helen.
,,	,,	Holy Family.
,,	,,	St. Sebastian.
Padua.	*Eremitani Church.*	St. John the Baptist.
Perugia.		A Circumcision.
Petersburg.	*Hermitage.*	The Seamstresses (originally called 'The Virgin at School').
,,	,,	Cenci.
,,	,,	Adoration of the Shepherds
,,	,,	St. Jerome.
,,	,,	St. Peter.
,,	,,	The Repose in Egypt.
,,	,,	Adoration of St. Francis.
Pisa.	*Gallery.*	Heavenly and Earthly Love.
Potsdam.	*New Palace.*	Cleopatra.
,,	,,	Lucretia.
,,	,,	Madonna.
Ravenna.	*Cathedral.*	Falling of the Manna.
,,	,,	Elijah in the Desert.
Rome.	*Vatican.*	Crucifixion of St. Peter.
,,	,,	Madonna in Glory.
,,	,,	Frescoes from the Life of Samson.
,,	*Capitol Gallery.*	A Redeemed Spirit.
,,	*S. Lucca Gallery.*	A Cupid playing with a Dove.
,,	,,	Ariadne and Bacchus.
,,	,,	Fortuna.
,,	*Corsini Gallery.*	Herodias.
,,	,,	Magdalen.
,,	,,	An Old Man.
,,	,,	Head of an Angel.
,,	,,	The Adoring Virgin.
,,	,,	Galatea.
,,	,,	Contemplation.
,,	,,	Three Ecce Homos.
,,	*Sciarra Gallery.*	The Magdalen.
,,	*Colonna Palace.*	St. Agnes.
,,	*Barberini Palace.*	The Cenci, or Head of a Girl.
,,	,,	So-called Stepmother.
,,	*Pal. Conservatori.*	St. Sebastian.
,,	,,	Magdalen.
,,	*Pal. Rospigliosi.*	Aurora.
,,	,,	Details of Head.
,,	,,	Andromeda.
,,	*Borghese.*	Head of St. Joseph.
,,	*Quirinal.*	The Annunciation.
,,	*St. Gregory.*	St. Andrew adoring the Cross.
,,	,,	The Almighty, with a cluster of Angels (*fresco*).
,,	*S. Lorenzo in Lucina.*	The Crucifixion.
,,	*Sta. Maria de Capucini.*	St. Michael and the Dragon.
,,	*SS. Trinità de Pellegrini.*	The Trinity.
,,	*Sta. Maria Maggiore.*	The Immaculate Conception.
Schleissheim.	*Château.*	Fortuna.
,,	,,	Toilet of Venus.
Siena.	*Ch. of Martino.*	A Circumcision.
,,	,,	Collection, full-length Figures.
Stuttgart.	*Gallery.*	St. Sebastian.
Turin.	*Gallery.*	Group of Cupids.

Turin.	*Gallery.*	St. John the Baptist.
"	"	Lucretia.
"	"	Renown.
Venice.	*Palazzo Sannario.*	Descent from the Cross.
Vienna.	*Liechtenstein Gallery.*	John the Baptist.
"	"	The Magdalen.
"	"	St. Jerome.
Weimar.	*Museum.*	Cartoons.

D.R.M.

Guido has left a considerable number of etchings. They are free and bold in execution, and show the same qualities of grace that we find in his pictures. Simone Contarini, one of Guido's pupils imitated his work with the point with skill. The following are perhaps his best plates:

FROM HIS OWN DESIGNS.

The Bust of Pope Paul V., inscribed *Paulus V. Pont. opt. max.*
The Holy Family, in which the Virgin is seated, with her face towards the Infant Christ.
The Virgin, with the Infant Jesus sleeping on her breast. (He has engraved this subject in three different manners.)
The Virgin embracing the Infant Christ, and holding a book in her hand.
The Virgin, and Infant Jesus giving His hand to St. John.
The Holy Family, with two Angels scattering flowers. (He engraved this subject four times, with variations.)
St. Christopher carrying the Infant Jesus on his shoulders.
St. Jerome praying in a Cave, with a book and a crucifix.
The Virgin seated in the Clouds, with St. George, St. Francis, St. Lawrence, and others.

AFTER VARIOUS MASTERS.

A Glory of Angels; *after Luca Cambiaso.*
The Entombment of Christ; *after Parmigiano.*
The Holy Family, with St. Clara; *after A. Carracci.*
The Virgin suckling the Infant Jesus; *after the same.*
The Charity of St. Roch; *after the same.* 1610.

W.A.

RENI, LORENZO DEL SIGNOR. See LOLI.

RENNOLDSON, —, was an engraver, who practised in mezzotint in London in the middle of the 18th century. His best known plate is 'The Dancing-Mistress,' after John Collet.

RENODI, ABRAHAM, an obscure portrait painter, born at the Hague, practising in Holland at the close of the 18th century.

RENOU, ANTOINE, a French painter, poet, and actor, born in Paris in 1731, was a scholar of Pierre and Vien, and passed some time at the court of Stanislaus, King of Poland, as painter to that prince; and at the same time exercised his talents as an actor and writer of verses. On his return to Paris he was admitted a member of the Academy of Painting, and was employed on part of the ceiling of the Apollo Gallery in the Louvre. He was the author of a tragedy on the subject of Tereus and Philomela, and translated Dufresnoy's poem on Painting from Latin into French. He also painted a picture of 'Christ among the Doctors;' 'Agrippina with the Ashes of Germanicus;' an 'Annunciation' for the church of St. Germain-en-Laye, and the ceiling of the Hôtel de la Monnaie at Paris. Renou died in Paris in 1806.

RENOU, LOUISE ANTOINETTE (*née* LUCAS), the wife of Antoine Renou, was born in Paris in 1754. There are by her a few plates engraved after the modern French painters; among which is:

Alexander and his Physician; *after Colin de Vermont.*

RENOUF, ÉMILE, French painter; born in Paris, June 23, 1845; a pupil of Boulanger, Lefebvre, and Carolus Duran; made his *début* at the Salon in 1870 with 'Environs de Honfleur,' a subject which he repeatedly painted. His 'Dernier radoub' was engraved and subsequently bought by the State. Other famous pictures of his are: 'La Veuve' (in the Quimper Museum), 'Coup de Main' (1889), 'Un Orage en Mer' (1894), and 'Le Pilote' (in the Rouen Museum). He visited America, where he painted an important picture, 'Brooklyn Bridge,' now in the Havre Museum. He was a Chevalier of the Legion of Honour, obtained a second-class medal in 1880, and a gold medal in 1889, besides a first-class medal at the Munich Academy. He died at Havre in May 1894.

RENOUX, CHARLES CAIUS, a French landscape painter, was born in Paris in 1795, and died there in 1846. He painted landscape and interiors. There are by him the following:

Monks bearing a Coffin.
Subterranean Church at Basle.
View on the Durance.

RENTINCK, ARENT, or AART, a Dutch painter of portraits and genre, was born at Amsterdam in 1712. He was a pupil of Arnold van Boonen and of Nicolaas Verkolje. Later on he studied under Karel de Moor. He spent many years at Berlin, and there he died in 1775. He painted many good copies from the old masters, and also practised as an engraver.

RENTINCK, JAN, a Dutch painter, born at Nieuwerbrug, near Bodegraven, in 1789. He was a pupil of P. C. Wonder, and of Jan van Ravenszwaay, and painted chiefly interiors and still-life. He died in 1846.

RENTON, JOHN, an English portrait and landscape painter, who exhibited at the Royal Academy from 1799 to 1840. He contributed altogether some forty pictures, one of which was a 'Charles I. raising his Standard at Nottingham.' In the year 1840 he sent some intaglios to the exhibition, after which all trace of him is lost.

RENTZ, MICHAEL HEINRICH, a German painter and engraver, was born at Nüremberg in 1701, where he studied under Preisler and Montalegre. He executed several plates for books, some by himself, others in conjunction with Montalegre. He settled in after life at Kukus in Bohemia, where he had been invited by a Count Spork, whose portrait he had painted, and where he died in 1758.

RENTZCH, (RENSCH, RENTSCH,) JOHANN FRIEDRICH JAKOB, painter, born at Dresden in 1792, studied under J. Schubert, and became professor of drawing at the industrial school at Dresden. His works are well drawn and warm in colour. The best known are an altar-piece for a votive chapel, 'Hagar in the Wilderness,' and 'Gretchen at the Distaff,' the latter engraved by Küchler.

RENZI, CESARIO, an historical painter of little note, born at San Ginesio in Italy. He was a pupil of Guido, and practised late in the 17th century.

REQUENA, VINCENTE, a Spanish painter of the 16th century, born at Concentayna. In 1590 he was practising at Valencia. He painted the 'Conception,' and the 'SS. Jerome and Anne,' in the church of the monastery of San Miguel de los Reyes. A 'St. Michael' in the convent of San Domingo has also been attributed to him.

RESANI, ARCANGELO, was born at Rome in 1670, and was a scholar of Gio. Battista Boncuore. He chiefly excelled in painting animals and hunting-scenes. His works were highly esteemed at Siena, Bologna, and Venice. His portrait, with dead game in the background, is in the Florentine Gallery. He died about 1740.

RESCH, ERNST, painter, born at Dresden in 1808, painted portraits and landscapes, and trained excellent pupils. He died at Breslau in 1864.

RESCH, JOSEF, German painter; born at Munich in 1819; chiefly painted landscapes and architectural exteriors, such as 'Kostthor mit dem Schuldthurm,' 'München,' 'Marktplatz von Peschiera'; also portraits of Dahn, the actor, and King Maximilian II. Died at Munich, April 19, 1901.

RESCH, WOLFGANG, was a German engraver on wood, who flourished at Nüremberg about 1530. He executed the woodcuts for 'Ein schöner Dialogus, oder Gespräch von zweyen Schwestern,' 1533, a half-length portrait of Jacob Fugger, and heads in profile of the Emperors Maximilian I. and Charles V. His works are described in Bartsch's 'Peintre-Graveur,' vii. 473, and Passavant's 'Peintre-Graveur,' iii. 252.

RESCHI, PANDOLFO, born at Dantzic in 1643, went to Italy when he was young, and became one of the ablest scholars of Giacomo Borgognone. He painted battle-pieces with considerable success, and imitated cleverly the landscapes of Salvator Rosa. He also excelled in painting perspective and architectural views, of which there are several in the collections at Florence. He died in 1699.

RESTALLINO, CARLO, miniature painter, born at Zornasco (Domo d'Ossola) in 1776, in early life went to Munich, and there studied engraving under J. Dorner and M. Klotz. After that he visited Dresden, Berlin, and Italy. In 1808 he was appointed court painter at Munich, and in 1820 teacher to the household of Maximilian Joseph. There are portraits by him of King Maximilian and Queen Caroline. He died at Munich in 1864.

RESTLEIN, GEORG, painter and engraver, an obscure German artist, who practised in the 17th century, and was born at Zwabach, near Nüremberg.

RESTOUT, JEAN, 'the elder,' painter, born at Caen, 1663, the son and pupil of Marc Restout, and father of the more famous Jean Restout the younger. He had a fair reputation in his day as an historical painter, and his wife CATHERINE, the sister of Jean Jouvenet, also practised painting. He died in 1702.

RESTOUT, JEAN, 'the younger,' was born at Rouen in 1692, and studied in Paris under his uncle, Jouvenet, whose style he followed with considerable success. He was a member of the Academy of Paris, and painted for his reception, 'Venus getting arms from Vulcan for Æneas,' and for his admission as Fellow, 'Arethusa fiying into the arms of Diana to escape from the pursuit of Alpheus.' In 1733 he was made professor, and in 1760 a director of the Academy. As a technical artist he was characterized by a soft, woolly touch, by design in which there was little nobility, and by drawing in which there was much mannerism. His colour, too, was poor. He died in Paris in 1768. His principal works are:

Dijon.	*Musée.*	St. John the Baptist adoring Christ.
Lille.	*Musée.*	Christ on the way to Emmaus
Nancy.	*Musée.*	Portrait of the architect, Boffrand (?).
Paris.	*Louvre.*	Christ healing the paralytic.
"	"	St. Paul before the High Priest. Ananias.
"	*Library of St. Geneviève.*	Ceiling.

RESTOUT, JEAN BERNARD, painter, the son of Jean Restout the younger, born in Paris, 1732. He was the pupil of his father, to whom he was greatly inferior in talent. He attained, however, to a respectable proficiency in his art, gained the 'Prix de Rome' in 1758, and was made an Academician in 1769. He resigned his membership in 1771, in consequence of certain regulations which were distasteful to him, and after this time almost abandoned the practice of his profession. Some suspicion having fallen upon him in connection with the affair of the 'Garde-Meuble,' he was thrown into prison, but the events of the 9th Thermidor led to his release. He died in Paris in 1797. There is in Paris a 'St. Bruno' by him, and in the Museum at Toulouse a 'Diogenes,' and a sketch for his reception picture at the Academy, the 'Philemon and Baucis.'

RESTOUT, MARC, painter, was born at Caen in 1616, and was a pupil of Noel Jouvenet. His father was one Marguérin Restout. He visited Rome in company with Poussin, and acquired a certain reputation in that city and in Holland. He was the first of the Restout family of artists; several of his ten children became painters. He died at Caen in 1684. Amongst his sons were: EUSTACHE, born at Caen, 1655. He became Premonstrant of the abbey of Mondaye, practised decorative painting, executed some fine ceilings, and died in 1743. JACQUES, born before 1655. He was a pupil of Letellier de Vernon, and became prior of the abbey of Moncel, near Vitry. He was a painter and a writer. JEAN (the elder), *q. v.* CHARLES, the fifth son, born at Caen in 1668, became a Benedictine monk. He was a good preacher, and painted ceilings and pictures for churches. THOMAS, born at Caen, 1671, visited Rome and Holland to study his art, and practised portrait painting. He died at Caen in 1754.

RETHEL, ALFRED, born at Aix-la-Chapelle, May 15, 1816. His precocious talent displayed itself in drawings made in his childhood, and at the age of thirteen he went to study at Düsseldorf. There he astonished his masters and fellow-pupils by the vigour of his invention, especially on the occasion of the gala reception given to Schadow on his return to Düsseldorf. Afterwards, in 1837, being dissatisfied with the poverty of the technical system there taught, he migrated to Frankfort, where he came under the influence of Schwind, Passavant, and, above all, of Philip Veit. At Frankfort he painted his 'Daniel,' his 'Justitia,' and three emperor pictures for the Römersaal (Philip of Swabia, Maximilian I. and II., and Charles V.), besides making the cartoon for his 'Resurrection.' In 1841 his *projet* gained the prize in the competition for the decoration of the 'Kaisersaal' at Aix-la-Chapelle. It was a series of ambitious designs of much merit, representing incidents in the career of Charlemagne. After preparing himself by a two years' sojourn in Italy for their execution, he completed four pictures of the series, when his health failed, and he was obliged to relinquish the work. It was finally completed by Kehren. Whilst engaged on his frescoes at Aix-la-Chapelle, Rethel also made some bizarre drawings

for a 'Dance of Death,' to which Reinick wrote verses. Another fantastic composition was a set of water-colour drawings illustrative of Hannibal's passage of the Alps. In 1848 Rethel went to Dresden, where he remained a few years. In 1852 he made a second pilgrimage to Italy, where he began to show symptoms of mental disorder. After his return to Dresden his malady made rapid progress, and he ended his days in an asylum at Düsseldorf, where he died, December 1, 1859. Among his works we may name :

Procession of the Longobards.
Charles Martel's Castle.
Justitia.
Rudolf of Hapsburg.
The Swiss in prayer before the Battle of Sempach.
St. Boniface. (*National Gallery, Berlin.*)
Daniel in the Lion's Den. (*Frankfort, Städel Museum.*)
Nemesis.
Peter and John healing the lame man. (*Leipsig Museum.*)
Joshua crossing the Jordan.
The Crowning of Sophocles.
The Burial of Frauenlob.
And a set of Illustrations for Luther's Hymn, 'Ein' feste Burg.'

Five of the cartoons for the Charlemagne series are in the Berlin National Gallery, also the cartoon for the altar-piece, 'The Resurrection,' in the Nicolaikirche at Frankfort. Rethel also etched, and drew much on the wood. He wished to breathe new life into the latter art, on the lines followed by Dürer.

RETZSCH, August, brother of Moritz Retzsch, born in 1777, was a pupil of Klengel, and painted winter landscapes. He died in 1835.

RETZSCH, Friedrich August Moritz, a German draughtsman and painter, born at Dresden, December 9, 1779. He studied in the Dresden Academy, which he entered in 1798, and of which he was elected a member in 1816, and professor in 1824. It was not till he was about twenty years of age that he applied himself seriously to the study of painting; for though he had previously some skill as a designer, he disliked all restraint, and would have preferred following the bent of his genius as a haunter of the forests, and as a student of nature in solitude. His fame does not rest on his work with the brush, but on his illustrations to the German poets and to Shakespeare, which he interpreted with extraordinary vigour and sympathy. As a portrait painter he was successful, especially with his likenesses ; one of his best is a portrait of King Friedrich August of Saxony. The Dresden Gallery possesses a portrait of a lady by him. Retzsch died at Hoflössnitz, near Dresden, June 11, 1857. His principal engraved works are :

Twenty-six illustrations to Goethe's 'Faust.' (1828.)
Sixteen „ „ Schiller's 'Fight with the Dragon.'
Eight „ „ „ 'Fridolin.'
Forty-three „ „ „ 'Song of the Bell.'
Eighteen „ „ „ 'Pegasus in Harness.'
Eighty „ „ Shakespeare. 1827—1846.
Fifteen „ „ Bürger's Ballads.
Eight 'Fantasien und Wahrheiten.'
The Chess-player.
The Goblet.
Faust and Margaret. (*Two lithographs.*)

REUTER, Willibald Alfred, German genre painter; born at Chemnitz in 1868; pupil of Pauwels at Dresden; obtained gold medal at Dresden Fine Art Exhibition in 1888, and the large ditto in 1889. Among his best-known canvases are 'Strassenleben,' 'Sonntagsmorgen,' 'Mondschein,' and a portrait of King Albert of Saxony. He died at Dresden in 1898.

REUTER. See Reiter, also Reder.

REUTERN, Gerhard Christophorowitsch von, painter and etcher, born at Rösthof in Livonia in 1791. He entered the Alexander regiment of Hussars, and at Leipsic in 1813 lost his right arm. He had made his first essay in drawing in 1814, while in 1817 he studied in Berlin, in 1819 in Heidelberg, in 1821 in Dorpat. In 1827 he devoted himself entirely to art, and painted in water-colours scenes of Hessian peasant life. In 1834 he went to Düsseldorf, where he studied under Schadow and Hildebrand. Afterwards he painted historical scenes, landscapes, and genre pictures, and in 1835 became Russian court painter. He died at Frankfort (where he had settled in 1844) in 1865. His principal works are :

The Sacrifice of Isaac. (*In the Hermitage at St. Petersburg.*)
St. George.
A Madonna.
Three Singers. (*Palace of Tsarskoe-Selo.*)
Girl Knitting.
The Infant School.
Family Devotion. (*In the collection of the German Empress.*)

He also etched eleven plates, mostly of animals.

REUTLIMANN, Ruidiman, (or Reuttiman,) Johann Conrad, is mentioned by Strutt as the engraver of some plates of foliage, and other ornamental designs, published at Augsburg ; he was a goldsmith, and lived in the first half of the 17th century.

REUVEN, Pieter, born at Leyden in 1650, studied at Antwerp in the school of Jacob Jordaens. He painted history and allegorical subjects, and was employed to design the triumphal arches for the reception of William III. at the Hague, by which he acquired some celebrity ; and he was afterwards engaged to ornament some of the principal apartments in the palace at Loo, in which he showed a fertile invention, and great facility of execution. One of his best productions was a ceiling in the hotel of M. de La Court Vandervoort, at Leyden; it is an ingenious composition, and the colouring possesses much of the brilliancy which is found in the productions of the best painters of the Flemish school. He died in 1716.

REUVER, Theodore de, born at Utrecht in 1761, imitated the old masters and painted landscapes. He died in 1808.

REUWICH, Erhard, a painter of Utrecht, practising in the 15th century, and known only as having accompanied Breydenbach on his travels from 1474 to 1483, and having executed all the designs in illustration of the various editions of the narrative published by the latter.

RÈVE, Jean Hubert, French painter ; born in 1805 at Bourgogne (Marne); a pupil of Perseval. Held a professorship at the Reims Lycée. Excelled as a portrait painter. The Reims Museum possesses most of his best work. He died at Reims, September 23, 1871.

RÉVEIL, Étienne Achille, a French engraver and draughtsman, born in Paris in 1800, was a pupil of Gros, Girodet-Trioson, and Abel de Pujol. He made drawings from many famous pictures and statues, and engraved them in outline for various publications. Examples of his work are to be found in the 'Musée de Peinture et de Sculpture,' the 'Galerie des Arts et de l'Histoire,' and the

'Musée de Versailles.' He also engraved in outline the works of Ingres, published by Didot.

REVEL, ALFRED, a French engraver, was a native of Paris, and exhibited at the Salon from 1831 to 1852. He died in 1865. He was largely employed upon vignettes for books, but also engraved the following plates:

Paul Potter sketching from Nature in the environs of the Hague; *after Le Poittevin.*
The Broken Pitcher; *after Greuze.*
St. Catharine; *after Ch. Landelle.*

REVEL, GABRIEL, painter, born at Château-Thierry, 1643, was a pupil of Charles Le Brun, and an artist of some reputation in his day. He became a member of the Academy in 1683. He assisted in the decoration of Versailles, and finally settled at Dijon, where he died 1712, and where are to be found the following:

Portrait of Pierre Lenet, procureur général du Parlement de Dijon. 1641.
Portrait of Jean Dubois, the sculptor of Dijon.

His son JEAN, born in Paris, 1684, was a skilful designer of patterns for the silk-manufacture, and died at Lyons 1751.

REVELLO, GIOVANNI BATTISTA, called IL MUSTACCHI, a Genoese painter, born in 1672, studied under Antonio Haffner, and formed a close friendship with Francesco Costa. For twenty years these two in concert executed landscape and other accessories for historical painters. Their masterpiece is said to be at Pegli in the Palazzo Grillo, consisting of the decorations of a set of rooms. He died in 1732.

REVERDINO, CESARE, was an Italian engraver, who flourished from 1531 to 1564. His figures are very indifferently drawn, and his plates have little to recommend them, except their neatness. He sometimes marked his plates with the monogram . The following prints by him are apparently from his own designs:

Moses striking the Rock. 1531.
The Wise Men's Offering.
A small Frieze, representing a Bacchanalian subject. 1564.
Venus coming to Vulcan for the arms of Æneas.

Those that are marked with his name in full, and are undoubtedly his work, are in a style between that of Giulio Bonasone and Agostino Veneziano, and seem to prove that he was of the school of Marc-Antonio. A descriptive catalogue of his engravings will be found in Passavant's 'Peintre-Graveur,' vi. 107—117.

REVEST, CORNÉLIE LOUISE, painter of genre pictures and of portraits, born at Amsterdam, 1795, studied in Paris under Sérangely and Vafflard. By her:

Magdalen at the feet of Christ. (*In the Marseilles Gallery.*)
The Toilet of Psyche.

REVETT, NICHOLAS, an architect and painter, born in Suffolk in 1720, went in 1742 to Italy, and studied under Benefial in Rome. While he was there practising as a painter he formed a friendship with 'Athenian' Stuart, and in 1748 went to Naples and Greece to study Greek monuments. He arrived at Athens in 1751, and was there till 1754, but on going to other parts of Greece he was seized by corsairs, to whom he paid a ransom of six hundred dollars for his release. He then continued his researches, but under great difficulties, till 1755, when he returned to London. In 1764 he visited Ionia with Dr. Chandler and William Pars, A.R.A., where he remained for two years. He published the fruits of his travels under the headings of 'The Antiquities of Athens,' and 'Ionian Antiquities.' He also published a work entitled 'Baalbec and Palmyra.' He died in London in 1804.

REVOIL, PIERRE HENRI, a French historical and subject painter, born at Lyons in 1776. He came to Paris and studied under David. His works first appeared at the Salon in 1804. In early life he was content to shine in his native province. He returned to his native city in 1809, as professor of painting in the Royal Academy of Lyons. He belonged to the school which formed the transition between the Classicism of David and the Romanticism of the fourth decade of the century. The cross of the Legion of Honour was awarded to him in 1814, and he was elected a correspondent of the Institute in 1825. His works are bold but mannered, and frequently overweighted by the accessories. He died in Paris in 1842. The following are some of his pictures:

Aix.	*Museum.*	Release of Christian Captives.
Fontainebleau.	„	Jeanne d'Albret. 1819.
Lyons.	*Museum.*	The Tournament. 1812.
Versailles.	*Palace.*	Philip Augustus raising the Oriflamme.
„	„	Tancred at Bethlehem. 1840.

The Chevalier Bayard at Brescia.
Mary Stuart led to Execution.
Francis I. arming his grandson Francis II.
Louis XII. at Plessis-les-Tours.

REWICH. See REUWICH.

REXMON. See RAYMOND.

REY, ETIENNE, landscape painter, born at Lyons, 1789, was a pupil of Pillement and of Cogel. He died in 1867. By him:

Ruins of a Roman Portico.

REYERS, NICOLAS, painter, born at Leyden, 1719. An artist of little note, who was a pupil of Jerome Van der My, and painted portraits and genre pictures.

REYHER, ROBERT, an engraver, born in Berlin, in 1838, entered the Academy in that city, and studied under Mandel. He engraved portraits of Beethoven, Goethe, Liszt, Chopin, Schiller, Raphael, and Cary. His best works are, Maria Mancini, after Mignard; and the Countess Potocka, after Tonci. He died in 1877, through falling into the Havel

REYN, JAN DE. See DE REYN.

REYNA, FRANCISCO DE, painter, a native of Seville, was a disciple of Francisco de Herrera, the elder. He had given proof of most promising talents, in a picture of the 'Souls in Purgatory,' in the church of All Saints, at Seville, when he died, in the bloom of life, in 1659.

REYNELL, THOMAS, (RENNELL,) portrait painter, born near Chudleigh in Devonshire, in 1718, was educated at the Exeter Grammar School, but was afterwards sent to London, where he became a pupil of Hudson. He then returned to Exeter, where he settled as a painter. The Duke of Kingston offered him assistance to go to London again, but he refused. He painted portraits, and was a musician; but his habits were so idle and improvident that he fell very low in the world. He lived at Dartmouth in a state of the most abject poverty till an asylum was provided for him by the kindness of a friend. He died at Dartmouth in 1788.

Gravure Hanfstaengl, Munich

John Charles, Viscount Althorp.

From the painting by Sir Joshua Reynolds in the Possession of Earl Spencer K.G.

REYNOLDS, FRANCES, the sister of Sir Joshua Reynolds, whose house she kept for many years in Leicester Fields, was born at Plympton in 1729. She practised as a miniaturist, and made many copies of her brother's pictures. Frequent mention is made of her in the literary and artistic history of the time. On her brother's death she took a large house in Queen Square, Westminster, where she exhibited her own works, and where she died in 1807.

REYNOLDS, Sir JOSHUA, P.R.A. This greatest of all English portrait painters was born July 16, 1723, at Plympton, in Devonshire; his father was the Rev. Samuel Reynolds, the master of the Grammar School of Plympton, and his mother Theophila, the daughter of Matthew Potter, who was one of the Potters of Iddesleigh, Devon. The families of both his father and mother were distinguished for their learning. He was educated by his father, and was intended for the medical profession, but a love of art having shown itself at an early age, he was sent to London in 1740, and placed under Thomas Hudson, the best-known portrait painter of the time. That his father did not at first approve of this course is shown by a drawing in the possession of Lady Colomb, on which he has written, "This is drawn by Joshua in school out of pure idleness." Before it was decided that he should go to London he had already drawn many portraits of his friends and relations, and had made his first attempts at oil painting in a portrait of the Rev. Thomas Smart, painted from a sketch taken in church on his thumbnail. The picture was painted in a boat-house on Cremyll beach on a piece of sail canvas, with ordinary ship's paint. This, his earliest-known picture, belongs now to Deeble Boger at Walsdon, having been for some time in the Edgcumbe family; the artist was a great friend of Dick Edgcumbe, who befriended him after he left Hudson, which he did in 1743. On his return to Plymouth he is said to have painted about seventy portraits, including Philip Vanbrugh, the Commissioner of the Dockyard from 1739 to 1753, a series of seven portraits of the Kendall family, for which he received about three pounds each, one of Richard, first Lord Edgcumbe, and Councillor Bury and his wife. Reynolds returned to London in 1744, but continued his friendship with the Edgcumbe family, in whose house he was introduced in 1749 to Commodore Keppel, who offered to take him to Rome in the 'Centurion,' which was under his command. This offer Reynolds accepted, and they sailed for Lisbon on May 11, calling at different ports afterwards. He is said to have painted all the officers of the garrison at Port Mahon; if he did, these portraits have all been lost. It was during this voyage that he received the injury to his lip that appears in his subsequent portraits; his horse is said to have fallen down a precipice with him at Minorca. After his recovery he visited Florence and Leghorn, and finally settled at Rome for two years. While there he copied many old master pictures, and during this time he painted several caricatures, which practice he afterwards abandoned, since, as Northcote says, "it must corrupt his taste as a portrait painter." While at Rome he met many English artists, such as Wilson and Astley, as well as most of the connoisseurs there, who afterwards became his friends and patrons. The note-books of this period are most interesting, and show how this visit influenced his future career as an artist. They were printed in full by William Cotton in 1858.

Reynolds left Rome on May 3, 1752, and after visiting the principal cities in Italy, he reached Paris, where he painted the well-known portrait of Mrs. Chambers, the wife of the famous architect; he then returned to London, where he arrived on October 16, 1752—Cosmo Monkhouse says: "Greatly developed as a man and an artist, but with two permanent physical defects, the scar on his lip from the accident at Minorca, and deafness contracted from the cold of the Vatican while copying Raphael." On his return he visited Devonshire for three months, when he painted the portrait of Dr. John Mudge for five guineas, as well as other portraits. He then took a portion of Sir James Thornhill's old house at 104, St. Martin's Lane, where his youngest sister Frances lived with him. He did not remain there very long, and moved to 5, Great Newport Street, where he remained until 1760. It was in this house that he first commenced his diary of sitters in 1755. These diaries, most of which are now in the possession of the Royal Academy, have been invaluable to students of this artist's works. Unfortunately there are eight missing (1756, '63, '74, '75, '76, '78, '83, '85); it is to be hoped that they are hidden away somewhere, and will some day be discovered.

Reynolds' first picture after he settled in London was that of Giuseppe Marchi, who came to England with him, and who remained with him until his death. This pupil became a painter and a very good engraver, mostly of his master's works. At this time Reynolds painted the fine full-length portrait of his friend Keppel, and this portrait is said to have tended most to establish the artist's reputation. This picture was probably presented to the Commodore in recognition of the great services he had rendered the artist at the critical period of his life; it remained in the family until it was purchased by the Earl of Rosebery.

Reynolds about this time raised the price of a whole-length portrait to sixty guineas, and his sitters included all the most wealthy society people, as well as many members of the Royal Family. At this time his commissions so increased that he was compelled to employ other pupils as well as Marchi, Peter Toms and Thomas Beach being the best known amongst them. His income now reached about six thousand a year, a good deal of which he spent on forming the splendid collection of old masters that was sold after his death.

The diaries show that he was as much sought after in society as he was professionally; all his early friends remained true to him, such as the Edgcumbes and the Keppels, and he now commenced his literary friendships with Dr. Johnson, Goldsmith, Murphy, Dr. Hawksworth, and others, not forgetting David Garrick, with whom his intimacy lasted, as it did with the others, until their deaths. Mr. Claude Phillips, in his 'Life of Sir Joshua Reynolds,' says: "Sir Joshua sought somewhat less than might have been expected the society of his brother artists and his own kind. He by no means shunned or slighted them, but he evidently preferred the invigorating companionship of the brilliant contemporaries with whom we have seen him associating in loving intimacy throughout the forty years of his great career."

In 1760 Reynolds removed to 47, Leicester Fields, where he continued to reside until his death, and it was in this year that he commenced what are called his ledgers, and which he carried on in his own handwriting until the end. These two volumes have been of even more value to the student of his works than the diaries, as they contain a pretty perfect list of all his commissions, with the prices he received. These volumes do not contain records of any portraits he presented to his friends, or of his own portraits, or those of any of his family, and he does not seem to have charged for any of the numerous portraits of himself. He probably kept another series of books containing a list of what was owing to him, but if so, they have been entirely lost sight of. They were probably used by his executors or their solicitors, and may still be reposing in Lincoln's Inn. The house in Leicester Fields is still in existence, and with the exception of the studios at the back, has been very little altered since Reynolds resided there. In the year he moved there, the first Exhibition of the Incorporated Society of Artists, of which Society Reynolds was one of the first members, was held; he sent four pictures, including the two fine whole-lengths of Lady Elizabeth Keppel and the Duchess of Hamilton. To these Exhibitions he continued to contribute until 1768, when he seceded with other well-known artists on the formation of the Royal Academy, of which he was elected the first President, and the honour of knighthood was conferred upon him. For the next twenty-one years he was a prolific exhibitor at the Royal Academy, often sending as many as sixteen works, including, during later years, many of his most famous fancy subjects. It would be impossible in this short article to enumerate the portraits shown during this period, but at the end will be found a list of what the writer considers the finest and most important works painted by this prolific artist, so arranged as to illustrate the progress of his art.

In 1765 Reynolds was introduced to the Thrales at Streatham, for which place he painted the splendid series of portraits that were dispersed in 1816, and the following year he was elected a member of the Dilettanti Club, and succeeded "Athenian" Stuart as the painter to the Society in 1769. In earlier years it was the custom for each member to present his portrait to the Society, but Sir Joshua preferred to paint his contemporaries in groups, resulting in the splendid pair of pictures now the property of the Society. The honorary degree of D.C.L. was conferred upon Sir Joshua by the University of Oxford in July 1773, and in most of the portraits of the artist of this period he has represented himself in the D.C.L. robes.

Sir Joshua, after being elected President, was most energetic in organizing the Royal Academy, together with the schools attached to it, and delivered his first discourse on January 2, 1769; he founded the annual Academy banquet, and advised the inviting as guests the most eminent men of the day, and he suggested the appointment of the honorary officers, which resulted in the election of Dr. Johnson, Oliver Goldsmith, and other famous men. There is no doubt that the great amount of time he devoted to his work as President was the cause of the perceptible diminution in the number of his sitters, but as they decreased his fancy subjects continued to increase more and more towards the end of his life. Mr. Monkhouse remarks "that in one way or another his life was now probably fuller of work than ever, and it also seems to have been fuller of pleasures." He attended the Literary Club at the Turk's Head constantly, as well as the Thursday Night Club, the Shilling Rubber Club, the Devonshire, and the Dilettanti, and he was often at assemblies, masquerades, at Almack's, operas, theatres, Marylebone Gardens, Vauxhall, and Ranelagh, as well as innumerable dinner-parties at his own house and at those of his friends. He had also a villa at Richmond, where he gave dinners on Sunday, when he was not dining with his friend Owen Cambridge (whose name so often appears in the diaries) and other friends in the neighbourhood. In 1770 he paid another visit to Devonshire, and brought back with him his niece Offy Palmer, who lived in his house until her marriage to Mr. Gwatkin in 1781. In 1779 Sir Joshua painted the full-length portrait of George III. and Queen Charlotte, now in the Royal Academy. This pair of portraits, after the death of Allan Ramsay the Court painter, became the official portraits for presentation to ambassadors, and he seems to have painted over a dozen pairs before 1789; nine had then been sent home, and there is a note in the artist's writing that he still had seven kings and five queens on hand either at the Royal Academy or in Leicester Fields. In 1771 James Northcote became a pupil of Reynolds, and remained with him for several years; he afterwards became his biographer. In 1773 he was elected Mayor of Plympton, which gave the artist great pleasure; he celebrated the event by presenting the Corporation with his portrait.

The rivalry between Reynolds, Gainsborough, and Romney commenced in 1775, and Reynolds is said to have spoken of the latter as "the man in Cavendish Square." He made up the quarrel with Gainsborough on the latter's death-bed, but never completed the portrait he had commenced of him. In 1776 the artist painted and sent to Florence his portrait, now in the Uffizi Gallery; the letter he sent with it is very interesting. The great work connected with the designs for the Oxford window was commenced in 1778, and continued for several years afterwards; some of the designs were exhibited at the Royal Academy. In 1778 the Royal Academy moved to Somerset House, and Reynolds painted a picture of 'Design' for the ceiling of the library. In 1783 Sir Joshua was seized with a paralytic attack that caused great anxiety at the time, but a visit to Bath soon restored him to his usual health. Dr. Johnson's death in 1784 was a great blow to the artist, who had been his intimate friend for thirty years. About 1788 Sir Joshua undertook to paint several Shakespeare subjects for Alderman Boydell, as well as the large 'Infant Hercules' for the Empress Catherine of Russia; these pictures were not suited to his style of painting, and have not added much to his reputation. The end of his career in art was now drawing to a close, for on July 13, 1789, his eyesight suddenly failed, and from that time he practically ceased painting. He, however, still continued his interest in the Royal Academy, but resigned the Presidency in February 1790, in consequence of a dispute concerning the election of Joseph Bonomi as Professor of Perspective, but was persuaded to resume it in

Hanfstängl photo] [*National Gallery*

LADY COCKBURN AND HER CHILDREN

the following month. In December of that year he delivered his fifteenth and last discourse, on which occasion a portion of the floor gave way. Sir Joshua did not move from his seat, and continued his discourse as soon as order was restored. He offered his collection of old masters to the Royal Academy at a very low price, and on the offer being refused, he exhibited them in the Haymarket for the benefit of his old servant, Ralph Kirkley, calling it "Ralph's Exhibition." At the end of 1791 he became much depressed from a fear of total blindness, and gradually became seriously ill; he died on Thursday evening, February 23, 1792. Sir Joshua was buried in the crypt of St. Paul's Cathedral on March 3, the pall-bearers being his old friends among the nobility. He left the bulk of his fortune to his niece, Mary Palmer, who married the Earl of Inchiquin the same year; she afterwards became Marchioness of Thomond. The executors of his will were Edmund Burke, Edmond Malone, and Philip Metcalf, all old friends. The first sale of the contents of his studio took place on April 16, 1792, the auctioneer being Mr. Greenwood. This was followed by the sale of the old-master collection by Mr. Christie in March 1795; the remainder of his own pictures were sold by Mr. Greenwood in April 1796. His old-master drawings took eighteen days to disperse in March 1798, by Mr. H. Phillips, and the balance of oil paintings were sold by the same auctioneer in May 1798. Those pictures that were not sold were retained by the Marchioness of Thomond until her death in 1821, when they were sold at Christie's, very high prices being realized.

So much has been written concerning the art of Sir Joshua Reynolds, that it would be superfluous to enter into it here at any length. In his earlier manner up to 1760 his pictures were very carefully painted in a blue tone, glazed afterwards with warm, transparent colours; these have often faded, or the glaze has been removed by injudicious cleaning. During the second period up to 1775 they are painted in colours that do not as a rule crack, and they have not faded very much. It is in the final stage of his painting that most of the cracking is noticeable; this is probably from the many experiments he tried with the object of getting more brilliancy. Engravings after Sir Joshua by the greatest engravers of the eighteenth century, published at small prices, have risen enormously in value, one having reached over £1200. S. W. Reynolds engraved a series of small plates which has since been carried on by different engravers, working after the artist's death, to the total number of over 800 plates.

The first Loan Exhibition of the works of Sir Joshua Reynolds was held at the British Institution in 1813, and from that date until its close in 1867 there were mostly some fine specimens at their annual Old-Master Exhibitions. This has been continued by the Royal Academy from 1871 to the present day. In the winter of 1883–4 an Exhibition of 231 pictures by Sir Joshua was held at the Grosvenor Gallery, at which most of the more notable pictures in this list were hung.

About 700 large contemporary plates were engraved after Reynolds, by McArdell, J. R. Smith, Valentine Green, J. Watson, T. Watson, E. Fisher, J. Dixon, R. Houston, W. Dickenson, J. Jones, G. Marchi, Sharp, Doughty, Haward, Sherwin, and other engravers of the eighteenth century. In 1873 Samuel Cousins commenced engraving large plates after Sir Joshua, which he continued until shortly before his death in 1887.

Following is a list of over 250 of Sir Joshua's most important works, of which the date of painting is known—arranged in chronological order so as to show where the best pictures of any year may now be found—only a few fancy subjects included, as the dates are unknown in many instances. It is satisfactory to observe how few of the finer pictures have left the country.

1746. Richard Eliot and Family. (*Earl of St. Germans.*)
1748. Mrs. Field. (*Sir Robert Edgcumbe.*)
Sir Joshua Reynolds. (*National Portrait Gallery.*)
1750. Captain Hon. John Hamilton. (*Duke of Abercorn.*)
1753. Admiral Keppel. (*Earl of Rosebery.*)
William, third Duke of Devonshire. (*Duke of Devonshire.*)
1754. Lady Anne Dawson. (*Late J. S. Morgan.*)
Mrs. Bonfoy. (*Earl of St. Germans.*)
Catherine, Lady Chambers. (*Asher Wertheimer.*)
1755. Admiral Boscawen. (*Greenwich Hospital.*)
Jane, Lady Cathcart, and Child. (*Earl Cathcart.*)
George, Lord Anson. (*Earl of Lichfield.*)
Colonel Charles Churchill. (*Lady Michel.*)
Frances, Countess of Essex. (*Earl of Essex.*)
1756. William, Earl of Bath. (*Rev. G. Ley Woollcombe.*)
1757. Horace Walpole. (*Marquess of Lansdowne.*)
Master Jacob Bouverie. (*Earl of Radnor.*)
1758. Lady Mary Coke. (*Duke of Fife.*)
Lady Betty Hamilton. (*Earl of Normanton.*)
Master Mudge. (*Rev. D. Fox.*)
Mrs. Horneck. (*C. J. Wertheimer.*)
1759. Anne, Countess of Albemarle. (*National Gallery.*)
Gertrude, Duchess of Bedford. (*Duke of Bedford.*)
Richard, Lord Boyle (Earl of Shannon). (*Mrs. C. Morland Agnew.*)
1760. Miss Greville and Brother. (*Earl of Crewe.*)
Elizabeth, Duchess of Hamilton. (*Duke of Hamilton.*)
Lord Ligonier. (*National Gallery.*)
Nelly O'Brien. (*Wallace Collection.*)
Lawrence Sterne. (*Marquess of Lansdowne.*)
1761. Miss Charlotte Fish. (*H. L. Bischoffsheim.*)
William, Earl of Bath. (*National Portrait Gallery.*)
Charles J. Fox and Ladies. (*Earl of Ilchester.*)
Garrick between Tragedy and Comedy. (*Lord Rothschild.*)
Miss Jacobs. (*C. Whitney, New York.*)
Captain Orme. (*National Gallery.*)
Maria, Countess Waldegrave. (*Earl Waldegrave.*)
Ladies Amabel and Mary Yorke. (*Earl Cowper.*)
1762. Emma, Lady Edgcumbe. (*Earl of Mount-Edgcumbe.*)
Miss Phyllis Hurrell. (*C. J. Wertheimer.*)
Lady Elizabeth Keppel (Lady Tavistock). (*Duke of Bedford.*)
1763. Mrs. Lascelles and Child. (*Earl of Harewood.*)
James, Earl of Erroll. (*Earl of Erroll.*)
Sir Philip Ainslie. (*Earl of Moray.*)
John, Earl of Bute, and Secretary. (*Marquess of Bute.*)
Charles James Fox. (*Provost's Lodge, Eton.*)
1764. Miss Kitty Fisher. (*Miss A. de Rothschild.*)
William, Duke of Cumberland. (*His Majesty.*)
Anne, Duchess of Grafton. (*Duke of Grafton.*)
Mrs. Hale. (*Earl of Harewood.*)
Barbara, Countess of Coventry. (*Agnew*, 1896.)
1765. Dorothy, Countess of Fife. (*Duke of Fife.*)
Lady Sarah Bunbury. (*C. J. Wertheimer.*)
Mrs. Abington. (*Miss A. de Rothschild.*)
Alexander, Earl of Eglinton. (*His Majesty.*)
Caroline, Duchess of Marlborough, and Child. (*Duke of Marlborough.*)
Mary, Duchess of Ancaster. (*Marquess of Cholmondeley.*)
Charles, Lord Camden. (*Guildhall, London.*)
1766. Hon. Henry Fane and Guardians. (*New York Museum.*)
Oliver Goldsmith. (*Duke of Bedford.*)

1766. John, Marquess of Granby. (*His Majesty.*)
Mrs. Hoare and Child. (*Wallace Collection.*)
Sir Jeffery Amherst. (*Earl Amherst.*)
1767. Miss Hester Cholmondeley. (*Mrs. Thwaites.*)
Miss Theophila Palmer. (*Earl of Rosebery.*)
Lord Malden and Sister. (*J. P. Morgan.*)
1768. Caroline, Duchess of Marlborough. (*G. J. Gould, New York.*)
1769. Annabella, Lady Blake. (*C. J. Wertheimer.*)
Mrs. Bouverie and Mrs. Crewe. (*Earl of Crewe.*)
Duchess of Manchester and Son. (*Duke of Manchester.*)
Miss Morris (Hope nursing Love.) (*Marquess of Lansdowne.*)
Mary, Lady Broughton. (*Lord Iveagh.*)
1770. Lord Sydney and Col. Acland. (*Earl of Carnarvon.*)
Hon. Mrs. Bouverie and Child. (*Earl of Radnor.*)
Miss Sarah Price. (*Marquess of Salisbury.*)
Miss Crewe. (*Earl of Crewe.*)
1771. Mrs. Abington as Miss Prue. (*Lord Hillingdon.*)
Mrs. Hartley and Child. (*National Gallery.*)
Miss Polly Kennedy. (*W. Waldorf Astor.*)
Mrs. Trecothick. (*Earl of Ellesmere.*)
Lady Harriet Acland. (*Sir Thomas Dyke Acland, Bart.*)
1772. Elizabeth, Duchess of Buccleuch, and Child. (*Duke of Buccleuch.*)
Margaret, Countess of Carlisle. (*Earl of Carlisle.*)
Mrs. Crewe. (*Earl of Crewe.*)
Dr. Johnson. (*National Gallery.*)
Elizabeth, Countess of Pembroke. (*Earl of Pembroke.*)
1773. Miss Child. (*Earl of Jersey.*)
Hon. Richard Edgcumbe. (*Earl of Mount-Edgcumbe.*)
Hon. Mrs. Parker. (*Earl of Morley.*)
Lady Melbourne and Child. (*Earl Cowper.*)
Sir Joshua Reynolds. (*National Gallery.*)
Anne, Duchess of Cumberland. (*Miss A. de Rothschild.*)
Ugolino (fancy subject). (*Lord Sackville.*)
Mrs. Henry Bunbury. (*W. Waldorf Astor.*)
Henry, Duke of Cumberland. (*His Majesty.*)
1774. Dr. James Beattie. (*University of Aberdeen.*)
Elizabeth, Lady Carysfort. (*Earl of Carysfort.*)
Robert Child. (*Earl of Jersey.*)
Lady Cockburn and Children. (*Alfred Beit.*)
Maria, Duchess of Gloucester. (*His Majesty.*)
Princess Sophia of Gloucester. (*His Majesty.*)
Mrs. Morris. (*Lord Burton.*)
Mrs. Pelham feeding Chickens. (*Earl of Yarborough.*)
Lady Townshend and Sisters. (*National Gallery.*)
Charles, Earl of Bellamont. (*Irish National Gallery.*)
1775. Jane, Duchess of Gordon. (*Duke of Fife.*)
Miss Jane Fleming, Countess of Harrington. (*Earl of Harewood.*)
Miss Mary Horneck. (*W. Waldorf Astor.*)
Emelia, Duchess of Leinster. (*Duke of Leinster.*)
Dr. Robinson, Archbishop of Armagh. (*Sir Gerald Robinson, Bart.*)
Mrs. Sheridan. (*Miss A. de Rothschild.*)
Lord Henry Spencer and Sister. (*Sir Charles Tennant, Bart.*)
Lady Ann Fitzpatrick. (*Hon. Greville Vernon.*)
1776. Miss Bowles. (*Wallace Collection.*)
Master Crewe. (*Earl of Crewe.*)
Georgiana, Duchess of Devonshire. (*Earl Spencer.*)
Lady Frances Marsham. (*Lord Burton.*)
Mrs. Montagu. (*Marquess of Winchester.*)
The Strawberry Girl (fancy subject). (*Wallace Collection.*)
George John, Lord Althorp. (*Earl Spencer.*)
1777. Infant Samuel (fancy subject). (*National Gallery.*)
Lady Bamfylde. (*Miss A. de Rothschild.*)
The Bedford Family. (*Earl of Jersey.*)
Lady Betty Delmé. (*C. J. Wertheimer.*)
Elizabeth, Countess of Derby. (*Destroyed.*)
Lady Elizabeth Herbert and Son. (*Earl of Carnarvon.*)
1777. Rev. G. Huddesford and Mr. Bamfylde. (*National Gallery.*)
Mrs. Lloyd. (*Lord Rothschild.*)
Mrs. Mathew. (*J. B. Robinson.*)
Miss Frances Molesworth (Lady Camden). (*Earl Spencer.*)
Hon. Mary Monckton. (*E. D. Stern.*)
Lady Caroline Montagu (Winter). (*Duke of Buccleuch.*)
Mrs. Powys and Daughter. (*C. J. Wertheimer.*)
Hon. Miss Sackville (Lady Crosbie). (*Sir Charles Tennant, Bart.*)
1778. Mrs. Carnac. (*Wallace Collection.*)
Miss Sarah Campbell. (*Lord Hillingdon.*)
Mrs. Payne Gallwey. (*J. P. Morgan.*)
Mrs. Hardinge. (*Marquess of Clanricarde.*)
The Marlborough Family. (*Duke of Marlborough.*)
Mrs. Musters. (*Lord Leconfield.*)
Colonel St. Leger. (*Miss A. de Rothschild.*)
Fortune Teller (fancy subject). (*Miss A. de Rothschild.*)
1779. Dilettanti Society, No. 1. (*Dilettanti Society.*)
Dilettanti Society, No. 2. (*Dilettanti Society.*)
Lady Gertrude Fitzpatrick as Collina. (*Sir Charles Tennant, Bart.*)
Edward Gibbon. (*Earl of Rosebery.*)
Miss Jane Fleming. (*Earl of Harrington.*)
George III. (*Royal Academy.*)
Queen Charlotte. (*Royal Academy.*)
Admiral Keppel. (*National Portrait Gallery.*)
Robert Smith, M.P. (Lord Carrington). (*Earl Carrington.*)
Mary, Countess Temple, and Son. (*R. Neville Grenville.*)
The Oxford Window, Thirteen Pictures. (*Earl of Normanton and others.*) Commenced 1779.
Mary, Countess of Bute. (*Marquess of Bute.*)
Lady Caroline Howard. (*Earl of Carlisle.*)
Duke and Duchess of Hamilton. (*Lord Iveagh.*)
1780. Lady Jane Halliday. (*Miss A. de Rothschild.*)
Sir William Chambers, R.A. (*Royal Academy.*)
Prince William of Gloucester. (*Trinity College, Cambridge.*)
John, Marquess of Granby, and Sister. (*Duke of Rutland.*)
Admiral Keppel. (*National Gallery.*)
Sir Joshua Reynolds, P.R.A. (*Royal Academy.*)
Lady Worsley. (*Earl of Harewood.*)
1781. Master Bunbury. (*Sir Henry Bunbury, Bart.*)
Lord Richard Cavendish. (*Duke of Devonshire.*)
Lady Catherine Clinton. (*Earl of Radnor.*)
Lord and Lady Ely. (*Jules Porges, Paris.*)
Miss Pott as Thias. (*Miss A. de Rothschild.*)
Mary, Duchess of Rutland. (*Burnt at Belvoir Castle.*)
Mary, Countess of Salisbury. (*Marquess of Salisbury.*)
The Ladies Waldegrave. (*Mrs. Thwaites.*)
Death of Dido (fancy subject). (*His Majesty.*)
Isabella, Lady Beauchamp. (*Hon. Mrs. Meynell Ingram.*)
1782. Miss Eliza Falconer (Mrs. Stanhope). (*Earl of Normanton.*)
Col. George Coussmaker. (*In America.*)
Mrs. Baldwin. (*Marquess of Lansdowne.*)
Mrs. Peter Beckford. (*Duke of Hamilton.*)
Lady Elizabeth Compton. (*Lord Chesham.*)
Miss Keppel (Mrs. Meyrick). (*University Galleries, Oxford.*)
Colonel Tarleton. (*A. H. Tarleton.*)
George, Earl Temple, and Family. (*Milltown Collection.*)
Louisa, Countess of Aylesford. (*Earl of Aylesford.*)
1783. Sir Abraham Hume. (*National Gallery.*)
Charles, Earl of Dalkeith. (*Duke of Buccleuch.*)
The Angerstein Children. (*W. Angerstein.*)
Alexander, Duke of Hamilton. (*Duke of Hamilton.*)
The Masters Brummell. (*Lord Iveagh.*)
1784. Sir William Hamilton. (*National Portrait Gallery.*)
Emma, Lady Hamilton. (*Tankerville Chamberlayne.*)

SIR JOSHUA REYNOLDS

Hanfstängl photo] [*National Gallery*

THE AGE OF INNOCENCE

SIR JOSHUA REYNOLDS

Hanfstängl photo] [*National Gallery*

PORTRAITS OF TWO GENTLEMEN

1784. Master William Cavendish. (*Lord Chesham.*)
Charles James Fox. (*Earl of Leicester.*)
Frances, Countess of Lincoln. (*Wallace Collection.*)
Mrs. Mary Robinson. (*Wallace Collection.*)
Mrs. Siddons as the Tragic Muse. (*Duke of Westminster.*)
Miss Elizabeth Darby. (*Lord Leconfield.*)
Lavinia, Countess Spencer, and Son. (*Earl Spencer.*)
The Snake in the Grass (fancy subject). (*National Gallery.*)
Mrs. Abington as Roxalana. (*Duke of Fife.*)
1785. William, Lord Mansfield. (*Earl of Mansfield.*)
Lady Wynn and Children. (*Sir Herbert Wynn, Bart.*)
Muscipula (fancy subject). (*Earl of Ilchester.*)
Venus and Cupid (fancy subject). (*Lord Castletown.*)
1786. John Hunter, M.D. (*Royal College of Surgeons.*)
Hon. Miss Anne Bingham. (*Earl Spencer.*)
Georgiana, Duchess of Devonshire, and Child. (*Duke of Devonshire.*)
Sophia, Lady de Clifford. (*Sir William Agnew, Bart.*)
Lord Althorp. (*Earl Spencer.*)
Lady St. Asaph and Son. (*Earl of Ashburnham.*)
Dorothea, Lady Sunderlin. (*Lord Burton.*)
Mrs. Scott of Danesfield. (*Miss A. de Rothschild.*)
1787. Jane, Countess of Harrington, and Children. (*Countess of Harrington.*)
Lord Heathfield. (*National Gallery.*)
John, Lord Burghersh. (*Earl of Jersey.*)
Master Bradyll. (*Lord Rothschild.*)
Lord Ashburton and Others. (*Earl of Northbrook.*)
James Boswell. (*National Gallery.*)
Lady Gertrude Fitzpatrick as Sylvia. (*James Ross.*)
Lady Betty Foster. (*Duke of Devonshire.*)
Hon. Peniston Lambe and Brothers. (*Earl Cowper.*)
Selina, Lady Skipwith. (*Sir Grey Skipwith, Bart.*)
Lady Smith and Children. (*C. P. Huntingdon, New York.*)
Frances, Viscountess Bayham. (*Earl Camden.*)
Miss Frances Gordon (Angels' Heads). (*National Gallery.*)
1788. Dr. John Ash. (*Birmingham Hospital.*)
Miss Penelope Boothby. (*Mrs. Thwaites.*)
Lord Grantham and Brothers. (*Earl Cowper.*)
Sir Joshua Reynolds in Spectacles. (*His Majesty.*)
Mrs. Drummond Smith. (*Marquess of Northampton.*)
Hon. Leicester Stanhope. (*Countess of Harrington.*)
Age of Innocence (fancy subject). (*National Gallery.*)
Felina (fancy subject). (*Earl of Normanton.*)
Holy Family (fancy subject). (*National Gallery.*)
Infant Hercules (fancy subject). (*The Hermitage, St. Petersburg.*)
1789. Master Hare. (*New York Museum.*)
Miss Frances Harris. (*Earl of Darnley.*)
The Bradyll Family. (*Lord Rothschild.*)
Mrs. Bradyll. (*Wallace Collection.*)
Mary, Lady de Clifford. (*Earl of Mayo.*)
Miss Theophila Gwatkin as Simplicity. (*Miss A. de Rothschild.*)
Mrs. Watson (Lady Sondes). (*In America.*)
Continence of Scipio (fancy subject). (*The Hermitage, St. Petersburg.*)
Cupid and Psyche (fancy subject). (*Baroness Burdett Coutts.*)
Cymon and Iphigenia (fancy subject). (*His Majesty.*)
Macbeth (fancy subject). (*Lord Leconfield.*)
Puck (fancy subject). (*G. W. Fitzwilliam.*)
Mrs. Billington as St. Cecilia. (*Lennox Gallery, New York.*)
Francis, Lord Rawdon (Earl of Moira). (*His Majesty.*)

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A. G.

REYNOLDS, SAMUEL WILLIAM, mezzotinter and landscape painter, was born in London in the year 1773. His grandfather was a West Indian planter, and his father was also a West Indian. His earliest mezzotinted plate, a portrait of George, Prince of Wales, is dated 1794, and is inscribed: "Engraved by S. W. Reynolds, late pupil to C[harles] H[oward] Hodges." He is also believed to have studied under John Raphael Smith. Being a painter as well as a mezzotinter, his engraved work, in common with that of other English mezzotinters, bears the impress of high artistic excellence, as well as of trained technical skill. He was also expert as an etcher, and employed etched work liberally in the early stages of his mezzotint plates, and by the adroit introduction of strong-bitten lines added to the effects he desired to produce. He was also an accomplished stipple and aquatint engraver, and was accustomed to combine several styles of work in one plate. Therefore very few, if any, of his engravings are in pure mezzotint, almost all being in the "mixed method." Reynolds was made drawing-master to the daughters of George III., but excused himself from a knighthood that was offered him. In 1797 he exhibited his first picture at the Royal Academy, and though he was a regular contributor until about 1827 (except between the years 1811 and 1818), he never exhibited a print. He lived chiefly at Poland Street, Oxford Street, and Ivy Cottage, Bayswater, and from these two addresses published a great number of his plates. Many of his finest works were engraved by about the year 1804, but he did much excellent mezzotinting until nearly the close of his life. He was a most rapid worker, and engraved in mezzotint nearly three hundred and fifty portraits, and a great variety of subject pieces, besides executing a number of plates in etching and stipple. Among his plates are many from the canvases of Von Breda, Edridge, Hoppner, Jackson, Lawrence, Lonsdale, Northcote, Opie, Owen, Phillips, and Sir J. Reynolds. S. W. Reynolds also produced the series of three hundred and fifty-seven small mezzotints (portraits and

subjects), after all the then accessible paintings of Sir J. Reynolds, which were issued in four folio volumes. This work involved a vast amount of labour travelling about the country to make copies of the paintings, as well as engraving the plates. Though Reynolds engraved many of his mezzotints on steel—which metal was introduced about 1820 by W. Say and T. Lupton—only two of them are so lettered: the portrait of Lady Georgiana Agar-Ellis, and 'Distant View of Rome.' In 1809 Reynolds paid his first visit to Paris, and exhibited at the Salons of 1810 and 1812. In 1814 he received Samuel Cousins as a pupil at Poland Street, and in 1823 David Lucas was apprenticed to him at Bayswater. Cousins claimed to have engraved between eighty and ninety plates of the Sir Joshua Reynolds series. In 1825 S. W. Reynolds went a second time to Paris, and remained some considerable time painting and engraving. He exerted a strong influence on the French artists of the day, who were astonished at his work, and he mezzotinted many subject pieces after the French painters: P. Delaroche, H. Vernet, Géricault, Danloux, Dubufe, Haudebourt (Lescot), Charlet, and others. His chief pupil in Paris was Georges Maile. Although Reynolds at times painted portraits, his work with the brush was mainly confined to landscapes, and specimens of his water-colours are to be seen at the Victoria and Albert, and British Museums. He died of paralysis at Bayswater, August 13, 1835, leaving two sons and four daughters, several of whom, to some degree, inherited their father's artistic talent. Among Reynolds' most important plates are:

MALE PORTRAITS.

Sir Joseph Banks; *after T. Phillips.*
Thomas Burgess, D.D.; *after W. Owen.*
Thomas Campbell; *after J. Lonsdale.*
Sir William Chambers; *after Sir J. Reynolds.*
Sir Humphrey Davy; *after H. Howard.*
Charles James Fox; *after J. Opie.*
" " " ; *after J. R. Smith.*
David Garrick, as "Richard III."; *after N. Dance.*
" " " "Abel Drugger"; *after J. Zoffany.*
George III. (several portraits).
Thomas Girtin; *after J. Opie.*
Sir William Grant; *after G. H. Harlow.*
Reginald Heber, D.D.; *after T. Phillips.*
Richard, Earl Howe; *after H. Singleton.*
John Philip Kemble (two portraits); *after Sir T. Lawrence.*
Samuel Lysons; *after the same.*
Napoleon (several portraits).
William Pitt; *after Sir T. Lawrence.*
Sir Joshua Reynolds (when young); *after Sir J. Reynolds.*

FEMALE PORTRAITS.

Lady Georgiana Agar-Ellis; *after J. Jackson.*
Mrs. Arbuthnot; *after J. Hoppner.*
Georgiana, Duchess of Bedford; *after the same.*
Marguerite, Countess of Blessington; *after Sir T. Lawrence.*
Elizabeth, Duchess of Buccleuch; *after W. Owen.*
Miss Chester; *after J. Jackson.*
Elizabeth, Marchioness of Exeter; *after Sir T. Lawrence.*
Mary, Countess Harcourt; *after Sir J. Reynolds.*
Mary, Lady Hood; *after Sir T. Lawrence.*
Georgiana, Duchess of Newcastle.
Jane, Countess of Oxford; *after J. Hoppner.*
Louisa, Marchioness of Sligo; *after J. Opie.*
Mrs. Whitbread; *after J. Hoppner.*

SUBJECTS.

The Furze Cutter; *after J. Barney.*
Anne Page and Slender—and other subjects; *after R. P. Bonington.*
Canal Scene: the Opening of the Lock; *after J. Constable.*
Les Enfans surpris par l'Orage; *after P. Delaroche.*
Souvenirs, Regrets—and other subjects; *after C. M. Dubufe.*
Wreck of the Medusa; *after J. Géricault.*
La Bonne Fille, Le Voleur de Raisin—and other subjects; *after Haudebourt (Lescot).*
Battle of Navarino; *after C. Langlois.*
The Land Storm—and other subjects; *after G. Morland.*
The Falconer (Samuel Northcote, junior); *after J. Northcote.*
Vulture and Snake—and several animal subjects; *after J. Northcote.*
Death of Captain Hood—and other subjects; *after J. Northcote.*
Cupid seated on Clouds; *after W. Owen.*
Rembrandt's Mill; *after Rembrandt.*
Le Chapeau de Paille; *after Rubens.*
La Bohémienne; *after F. Tayler.*
East Gate, Winchelsea. } From the Liber Studiorum } *after J. M. W. Turner.*
Christ and the Woman of Samaria. } From the Liber Studiorum } *after J. M. W. Turner.*
Mazeppa; *after H. Vernet.*

A. W.

REYNOLDS, SAMUEL WILLIAM, junior, eldest son of the preceding, was born January 25, 1794, and died July 7, 1872. He studied portrait painting under William Owen, and exhibited at the Royal Academy from 1820 to 1845. Several of his portrait paintings were engraved in mezzotint by his father. He learnt mezzotinting from his father, whom he assisted during his declining years. Upon his father's death he adopted mezzotinting as a profession, and altogether engraved about a hundred plates. For a number of years he resided and worked at 15, Holland Road, Kensington.

A. W.

REYNOSA, ANTONIO GARCIA. See GARCIA REYNOSA.

REYNOUART, EDOUARD, a French landscape painter, born at Lille in 1802. He was a pupil of Liénard and Souchon. In 1842 he was appointed Director of the Lille Museum, in the administration of which he displayed great ability. He was an officer of the Legion of Honour. His works appeared but seldom at the Salon. He died at Lille, from the results of an accident, in 1879.

REYS, JENNY AUGUSTINE (*née* ALLAIS), born in Paris, 1798, a pupil of her mother and of Van Spaendonck, practised fruit and flower painting.

REYSSCHOOT, ANNE MARIE VAN, born at Ghent, 1758, the daughter of Emmanuel Reysschoot, and pupil of her brother Pieter Norbert. She married Egide Deginant, and practised to a very advanced age, painting genre pictures and bas-reliefs.

REYSSCHOOT, EMMANUEL PIETER VAN, painter, born at Ghent, 1713. In 1739 he became a member of the Corporation of Painters, and on the occasion of the sixth jubilee of St. Bernard, celebrated at the Abbey of Bandeloo, near Ghent, in 1753, he painted fourteen large pictures representing Christ, the Virgin, and the Twelve Apostles. He died in 1772.

REYSSCHOOT, F. VAN, a Dutch engraver of the 18th century, was probably related to the artists of the same name at Ghent. He engraved some small prints after Teniers, which are executed in a very neat and spirited manner.

REYSSCHOOT, PIETER JAN VAN, the brother of Emmanuel Reysschoot, was born at Ghent. He painted portraits and historical pictures, and visited England, where he remained for some time, from which circumstance he was known at home as 'The Englishman.' At Ghent, in the Augustine

From the mezzotint after the painting by Hopner]

THE COUNTESS OF OXFORD

church, there are twelve 'Apostles' by him. He died at Ghent in 1772.

REYSSCHOOT, Pieter Norbert van, painter, son of Emmanuel Pieter Reysschoot, born at Ghent, 1738, the pupil of his father and of his uncle, and first professor of perspective and architecture at the Academy at Ghent in 1770. Throughout East Flanders works by him are to be found in various churches and convents. In the church of St. Bavon, at Ghent, there are eleven paintings by him in imitation of bas-reliefs in white marble. He died in 1795.

REYTER. See Reiter.

RHEEN, Theodorus Justinus, painter, an obscure artist, who practised at Amsterdam during the first half of the 18th century. When young he studied in Italy under Trevisani. He obtained a civil appointment in India, where he died.

RHEIN, Nicolas, engraver and painter, born in 1767 at Vienna, was a pupil of Jacobé. He executed several good works in mezzotint, principally animal pieces; such as, 'The Lion lying in wait,' after a picture of his own; 'The Mad Bull,' after Casanova; 'The Eagle,' after Hamilton; 'The Tigress,' after Rubens; 'Hercules killing the Lion,' after Rubens; and 'The Waterfall,' after J. Vernet. He died in Vienna in 1819.

RHELINGER, Welser, a native of Germany, executed a hundred and twenty wood-cuts, for a German book entitled, 'Patricium Stirpium, Augustanarum Vindelicum, et earundem sodalitatis insignia.' The principal figures are all represented on horseback, completely armed, with the arms of their respective families on their shields.

RHENI, Remi van, a history painter, born at Brussels in 1560, travelled through Germany, and then became a pensioner of the Count de Volfes. He died in 1619.

RHODEN, Jòhann Martin von, landscape painter, born at Cassel in 1778 (1782), went to Rome in very early life, but returned in 1827 to his own country as court painter. After a stay of six years he returned to Rome, where he remained for the rest of his life. In his landscapes of Italian scenery he portrayed the vegetation in its full splendour. He also painted 'The Villa of Hadrian' and 'The Cloister of St. Benedict.' He died at Rome in 1868.

RHODES, John N., landscape and animal painter, born at Leeds in 1809, son of Joseph Rhodes, a self-taught artist, who died in 1854. He was brought up by his father, and painted rustic scenes and groups of cattle. He went to London, where he settled and, between 1832 and 1842, exhibited at the Royal Academy and the British Institution, but suffering from ill health, he returned to Leeds, where he died in December, 1842.

RHODES, Richard, an English line-engraver, born in 1765. He worked for many years for Charles Heath, and died in London in 1838. Specimens of his work are to be found in 'Ancient Terra-Cottas in the British Museum' (1810).

RHOMBERG, Hanno, still-life painter, born at Munich in 1820, was the son of the historical painter, Joseph Anton Rhomberg, and received his first instruction from his father. He then entered the Munich Academy, and studied under Julius Schnorr. He did not remain there long, but took to painting portraits under Bernhardt, until a fourth master, Enhuber, induced him to try genre painting. The following pictures by him may be cited—'The Watchmaker,' in the Berlin National Gallery; 'The Boys going to School,' 'The Tight Boot;' and in the Pinakothek at Munich, 'The Sledge-Maker,' 'Two Boys trying to Smoke,' 'A Boy purchasing a Bird.' He died in 1869.

RHOMBERG, Joseph Anton, an historical painter, born at Dornbirn in the Tyrol in 1786. Till he was twenty-two years of age he was employed in farming, but in 1808 he went to the Academy at Munich, and studied under Langer. In 1814, with his picture of 'The Sacrifice of Noah' he gained the first prize. He settled in Munich, and in 1827 was appointed professor of drawing at the Polytechnic School. His works show very plainly the influence of Langer. Among them may be named, 'Rebecca at the Well,' 'Abraham entertaining the Angels,' 'The Zither-Player.' He died at Munich in 1853.

RIBALTA, Francisco de, a Spanish painter, born at Castellon de la Plana between 1550 and 1560, was one of the greatest historical painters of Spain. He studied first in Valencia. His life affords a parallel to the courtship of Quentin Matsys. While a student he fell in love with his master's daughter, and demanded her in marriage, but her father refused his consent, alleging that he was not sufficiently advanced in his profession. Ribalta and his mistress, however, agreed privately to wait three or four years, and he immediately departed for Italy, with the determination of perfecting himself by the study of the works of the great masters there. He applied himself with great assiduity to those of Raphael, Sebastiano del Piombo, and the Carracci, and copied many of their pictures, particularly those of Sebastiano. He returned to his own country after an absence of three years, and the first place he visited was the atelier of his former master, the father of his mistress. Finding the sketch of a picture on the easel, he finished it and withdrew. On the return of the old painter he expressed much surprise at the excellence of the performance, and said to his daughter, "How readily would I give you to a painter of such ability as this, instead of that dauber Ribalta." "My father," replied the lady, "it is Ribalta that did it."

Ribalta acquired great reputation not only in Valencia, where his best works are to be found, but all over Spain. The College of Corpus Christi is a perfect Museum of Ribaltas, the gem of which is a 'Last Supper.' Ribalta also painted largely for the different churches and museums throughout Valencia. The Madrid Museum possesses by him 'The Body of Jesus Christ borne by two angels,' and a 'San Francisco de Assisi.' Besides these we may cite a 'Crucifixion,' the altar-piece in the chapel of Magdalen College, Oxford, a 'Conception' in S. Felipe Neri, and 'S. Antonius.' He died at Valencia in 1628.

RIBALTA, Juan de, the son of Francisco Ribalta, born at Valencia in 1597, was instructed by his father, and at the age of eighteen he painted a 'Crucifixion' which he inscribed "*Joannes Ribalta pingebat et invenit* 18 *ætatis suæ anno* 1615," a fine picture in composition, drawing, and colour. He painted for Don Diego de Vich above thirty portraits of illustrious persons in Valencia, which De Vich at his death bequeathed to the Monastery of St. Jerome. Of his other works we may name, a 'St. Cecilia' for the Monastery of La Murta, a 'Christ on the Cross' for the Dominicans of S. Catalina de Sena in Valencia. The Madrid Museum possesses pictures of SS. John, Matthew, Mark.

and Luke, and a 'Singer with Music in his hand.' Juan di Ribalta died in 1628, the same year as his father.

RIBAULT, Athalie, was born in Paris 1781. She was a pupil of Lafitte, and practised portrait painting.

RIBAULT, Julie, was born at Fresnay, France, in 1789, and was a pupil of Lafitte. She painted portraits and genre pictures, among which we may mention: 'Mignard painting Madame de Maintenon,' 'Piron at the Porte d'Auteuil.'

RIBAULT, J—— F——, an historical engraver, was born in Paris in 1767. He was a scholar of Ingouf, and engraved 'Christ crowned with Thorns,' after Titian; 'Marcus Sextus,' after Guérin; also 'Paris and Œnone,' after Vander-Werff; 'A Young Lady playing on the Guitar,' after Metzu, besides several other plates for the 'Collection du Musée Napoléon,' published by Laurent and Robillard. He also engraved the heads of Bernardin de St. Pierre, the poet Le Brun, the Empress Marie Louise; and a set of the costumes of the grand functionaries of the French court. Ribault died in 1820.

RIBERA, Luiz A., painter, was practising at Seville in the second part of the 17th century. He was one of the artists who contributed in 1668 to the formation of the Seville Academy.

RIBERA Y FERNANDEZ, D. Juan Antonio, painter, born at Madrid in 1779, first studied under Bayeu, and in the Academy of S. Fernando, but afterwards went to Paris and become the pupil of David. There he painted his 'Cincinnatus,' which is now in the Museum at Madrid. In course of time he went to Rome, and in 1811 was appointed painter to Carlos IV., and member of the Academy of St. Luke; and in 1820 honorary member of the Academy of S. Fernando. In 1838 he was made professor, and two years afterwards Director of the Madrid Museum. He died at Madrid in 1860. Of his pictures we may cite:

Aranjuez.	*Palace.*	Christ crowned with Thorns.
„	„	The Resurrection.
Madrid.	*Gallery.*	Wamba.
„	„	Allegory of Summer.
„	„	Allegory of Autumn.
„	„	Afternoon.
„	„	Night.
„	*Palace.*	S. Fernando surrounded by distinguished Spaniards (*ceiling*).
Toledo.	*Cathedral.*	Portrait of Cardinal Ingranzo.

RIBERA, Josef or Jusepe de, called Lo Spagnoletto, painter and engraver, born January 12, 1588, at Xativa (now San Felipe), near Valencia, was the son of Luiz Ribera and of his wife Margarita. The Italians have claimed him as a compatriot, stating him to have been a native of Lecce in the kingdom of Naples. The fact of his true nationality has, however, long been established. On the 'Bacchus,' one of the finest of the few engravings by him still extant, is the following inscription: *Joseph à Ribera, Hispan. Valenti. Setab. f. Partenop: 1628.* His parents designed him for the profession of letters, and with this idea sent him to Valencia to acquire classical learning, but he there became acquainted with Francisco Ribalta, and abandoning all less congenial pursuits, devoted himself to the study of art under that master, with whom he made rapid progress. He then determined to visit Italy, and to become acquainted with the works of the great Italians. He arrived in Rome entirely without resources, and for a time endured many hardships, but was fortunate enough to attract the attention of a cardinal, who, admiring his talent, received him into his house. At Rome Ribera remained for some time studying under Caravaggio, whose system of chiaroscuro had peculiar attractions for him, and became one of the most distinguished disciples of that master. A rupture with his patron caused him to quit Rome, and he is said to have become a soldier, and to have experienced many strange vicissitudes, amongst others a period of captivity as a galley-slave in Algeria. At Parma he studied for some time, and in his early works we may distinctly trace the influence of Correggio, and of other northern masters; but the rugged naturalism of Caravaggio was the element in which he truly delighted, and, abandoning the softer manner of his early efforts, he finally become the leader of the 'Naturalisti,' the eccentric school of realistic painters most sharply opposed to the graceful eclecticism of the Carracci.

From Rome and Parma Ribera passed to Naples, the scene of his greatest activity and of his highest fortunes. He became acquainted with a rich picture-dealer of the city, whose daughter he married, and thus he found himself relieved from all pecuniary embarrassments. At this period the 'Naturalisti' enjoyed an almost undisputed supremacy in Naples, would tolerate no intruders in their stronghold, and waged war against every follower of the Carracci who came within their reach. Ribera, to his discredit, took an active part in the persecution with which his party assailed the eclectics, Guido Reni, Domenico, and Gessi, resulting in the expulsion of these artists from the city. The rulers of Naples in the early part of the 17th century being Spanish, Ribera naturally enjoyed a large share of favour; he was appointed court painter to the Viceroy, the Duke of Osuna, and, on a second visit, was patronized by his successor, the Count de Monterey, who recommended him to Philip IV. In 1630 he became a member of the Academy of St. Luke, and in 1644 he received the decoration of the Order of Christ from the Pope.

The final abandonment of his early style may be broadly said to date from his establishment at Naples. His conceptions became gradually more and more marked by a wild extravagance of fancy and by a stern vigour of execution. His skill in managing violent contrasts of light and shade is very remarkable, but as a colourist he is forceful rather than fine. His large historical pictures, in spite of great merits in execution, are generally terrible and repulsive, and his rendering of mythological subjects is deficient in beauty and dignity. He delighted in the delineation of emaciated figures, of flayings and scourgings, of scenes of torture and death. He was much patronized by the clergy, especially by the Jesuits, and painted many important works for churches and religious houses. The Madrid Gallery contains a large number of his works, and there are good examples in the most important public collections, the 'Pietà' in the National Gallery being excellent in quality. His colour darkens very much with age. Ribera had many pupils, among the more famous of whom are Salvator Rosa, Giordano, Falcone, and Giovanni Dô. His daughter, Maria Blanca, who was frequently his model, also practised painting. It has been asserted that her father's death was caused by grief at her seduction by Don John of Austria, but there seems to be no solid ground for the statement. Ribera died at

JOSEF DE RIBERA

CALLED

LO SPAGNOLETTO

[*Munich Gallery*

AN OLD WOMAN WITH A HEN

Naples in 1656. The following is a list of his principal works:

Berlin.	*Museum.*	St. erome.
"	"	A Holy Family.
"	"	St. Sebastian.
"	"	Martyrdom of St. Bartholomew.
Dresden.	*Gallery.*	St. Mary of Egypt at prayer before her own grave; an Angel winding her shroud about her.
"	"	The Deliverance of St. Peter.
"	"	St. Francis of Assisi lying naked on a bed of Thorns; an Angel appearing to him.
"	"	Martyrdom of St. Bartholomew.
"	"	Martyrdom of St. Lawrence.
"	"	The Hermit Paul fed by the Raven.
"	"	St. Andrew.
"	"	The Hermit Paul with a Cross.
"	"	St. Jerome.
"	"	Jacob tending Laban's Sheep.
"	"	Diogenes with a Lantern.
"	"	A Philosopher in deep meditation.
"	"	Portrait of a man in black clothes.
Dublin.	*Nat. Gal.*	St. Joseph.
Dulwich.	*Gallery.*	A Locksmith.
Edinburgh.	*Nat. Gal.*	A Mathematician.
Florence.	*Uffizi.*	St. Jerome.
"	*Pitti.*	St. Bartholomew.
"	"	St. Francis.
"	"	Portrait of Simone Pagannucci.
Glasgow.	*Gallery.*	Portrait of an Old Man.
Hampton Court.		Duns Scotus writing.
London.	*Nat. Gal.*	A Pietà. The Dead Christ and the Virgin, with St. John and Mary Magdalene.
"	"	Shepherd with a Lamb.
Madrid.	*Gallery.*	The Martyrdom of St. Bartholomew.
"	"	Mary Magdalen.
"	"	St. Mary of Egypt.
"	"	St. Paul the Hermit.
"	"	St. Jerome praying.
"	"	Jacob's Ladder.
"	"	Prometheus.
"	"	St. Sebastian.
"	"	A Priest of Bacchus.
"	"	Head of a Sibyl.
"	"	The Conception.
"	"	The Holy Trinity.
"	"	The Saviour.
"	"	The Twelve Apostles.
"	"	An Anchorite.
"	"	The Blind Man.
"	"	St. Roch.
"	"	St. Francis of Assisi in ecstasy.
"	"	St. Christopher.
"	"	St. Joseph and the Child Jesus.
"	"	Isaac's Blessing.
"	"	Ixion.
"	"	Archimedes.
"	"	St. Augustine.
"	"	Women fighting in a Circus.
Munich.	*Gallery.*	Deposition of St. Andrew.
"	"	The Dying Seneca.
"	"	The Penitent Peter.
"	"	St. Bartholomew.
"	"	St. Onuphrius.
		And two more.
Paris.	*Louvre.*	Adoration of the Shepherds.
"	"	Christ in the Tomb.
"	"	St. Paul the Hermit.
Petersburg.	*Hermitage.*	Martyrdom of St. Sebastian.
"	"	St. Jerome in the Desert.
"	"	St. Procopius.
		And three more.
Vienna.	*Gallery.*	Christ disputing with the Doctors.
"	"	Christ on the way to Calvary.
"	"	The Penitent Peter.
		And two more.

RIBERA, Juan Vicente, a Spanish painter, practising at Madrid in the early part of the 18th century. He was one of the artists appointed by the Council of Castile in 1725 to tax pictures. He painted the pendentives of the cupola in the church of S. Felipe el Real, and is further known by two scenes from the life of S. Francis de Paul in the church of la Victoria, and a 'Martyrdom of S. Justus.'

RIBET, Jean Constantin, marine painter, practised in France in the early part of the 19th century. He was a pupil of Forestier. There is by him a picture representing the taking of the two English frigates the 'Fox' and the 'Piedmontese' by the French vessels 'Venus' and 'Bellona.'

RIBOLT, Wilhelm Wilken, a Danish painter, practising in Germany about 1700. At Copenhagen there is by him a 'Group of Warriors seated and preparing to drink.'

RIBON, Fr. M., painter, was born in Paris, 1790. He was a pupil of Baltz, and painted principally upon china.

RIBOT, Augustin Théodule, French painter and engraver; born at Breteuil (Eure), August 8, 1823; reached Paris in 1851; was a pupil of Glaize the elder; began to copy Watteaus in the Louvre and in private collections. François Bouvin befriended him, but for a long while the Salon refused to recognize his talent. His *début* there in 1861 was with the 'Cuisiniers,' which, like his 'Grande Douleur,' has been admirably etched and still maintains its reputation. Several of his pictures are in the Luxembourg, including 'Jésus et les Docteurs,' 'St. Sébastien,' and 'Le Bon Samaritain.' In 1870 he left Paris for Brittany; during the siege his studio was burned and almost all his property destroyed. He then retired to Colombes, where he continued to work until his death. He obtained medals in 1864 and 1865, and a medal at the Exhibition of 1878, when he became a Chevalier of the Legion of Honour. His style earned for him the title of the French Ribera. He died at Colombes, September 11, 1891.

RICAMATORE, Il. See Nanni.

RICARD, Louis Gustave, portrait painter, was born at Marseilles in 1824, studied at Marseilles under Auber until 1844, but afterwards in Paris under Coignet. In the same year he exhibited a portrait of Mme. Sabatier at the Salon, which made a considerable sensation. He copied much in the Louvre. In 1847 he visited Rome, Florence, and Venice, where he studied and copied Titian. Later on he came to England. In 1850 he painted a 'Gipsy Girl with a Cat,' which attracted attention at the Salon, and for the next nine years Ricard was a constant exhibitor. After 1861, however, he appeared no more until 1872, when he sent a portrait of Paul de Musset. His art, however, was unfitted to the crowd and glare of the Salon. Quiet and refined in effect, almost to excess, it had much affinity, technically, with that of Prud'hon. His portraits were popular. In 1863 the Cross of the Legion was offered him; "It is too late," he replied, and remained undecorated till his death, which took place in 1873, in Paris. Among his works we may name:

Paris.	*Luxembourg.*	Portrait of Paul de Musset.
"	"	" himself.
		Portrait of Mme. Szarvady.
"	"	Mme. Paul Boul.
"	"	M. Heilbuth (*painter*).
"	"	M. Anatole de la Forge
"	"	M. Ziem (*painter*).

Portrait of M. Chaplin (*do*).
„ „ Eugène Fromentin (*do*).
„ „ M. Chenavard.
„ „ Mme. von Kalergis.
„ „ Mme. de Calonne.
The German Student.

RICCA, BERNARDO, painter, a native of Cremona, where he was painting in the cathedral about 1512.

RICCARDI, LUIGI, a marine painter, born in 1807, whose pictures were painted rather for artificial effects than with a due regard for truth to nature. He was a professor at the Brera. He died at Milan in 1877.

RICCHI, PIETRO, called IL LUCCHESE, painter, born at Lucca in 1606, was first a scholar of Passignano, but afterwards studied under Guido Reni. He imitated the grace of the latter, though his colouring resembles that of Passignano. In the church of St. Francesco, at Lucca, there are two altar-pieces, which evince the fertility of his invention and his readiness of hand. He also painted several pictures for the churches at Udine. There is a picture of his in the Dresden Gallery representing the 'Mystic Marriage of St. Catherine.' He painted in France, and in the Milanese and Venetian states, and was very rapid and indefatigable in execution. Ricchi died at Udine in 1675.

RICCHIEDEO, MARCO, was born at Brescia, but it is not known in what year, nor under whom he studied. He was, however, a very reputable historical painter. In the church of St. Thomas, in his native city, there is a fine picture of the Incredulity of that saint by him.

RICCHINO, FRANCESCO, painter, a native of Brescia. He flourished about 1568. He imitated the style of Moretto, but was also greatly influenced by Titian.

RICCI, ANTONIO, called BARBALUNGA, painter, born at Messina in 1600, studied under Domenico Zampieri, and was reckoned among the best painters of his country. Among his pictures are, 'St. Gregory,' in San Gregorio, and an 'Assumption,' in S. Michele in Messina, and an altar-piece in the church of S. Sylvestro in Capite in Rome. He died at Messina in 1649.

RICCI, CAMILLO, born at Ferrara in 1580, was the best pupil of Ippolito Scarsella, called Lo Scarsellino. Such was his progress that Baruffaldi reports Scarsellino to have declared that if Camillo had preceded him in the art, he would have chosen him for his instructor. The style of Ricci is very like that of his master, but with less freedom and breadth. In the general harmony of his colouring, however, he has perhaps surpassed him. The churches of Ferrara abound in his works, of which Barotti gives a particular account in his 'Pitture di Ferrara.' His best productions are his 'S. Vincenzo' and 'S. Margherita,' in the cathedral; an 'Annunciation,' in Spirito Santo; and his ceiling in the church of S. Niccolo, representing, in eighty-four compartments, the life and miracles of that saint. Ricci died at Ferrara in 1618.

RICCI, DOMENICO DEL. See DEL RICCIO.

RICCI, FELICE DEL. See DEL RICCIO.

RICCI, GIOVANNI BATISTA, called DA NOVARRA, born at Novarra in 1545, went to Rome when young, and became a scholar and imitator of Raffaellino da Reggio. According to Baglione, he was employed by Sixtus V. in the palace of S. Giovanni Laterano, and in the library of the Vatican. He was afterwards appointed by that pontiff superintendent of paintings in the palace of Monte Cavallo. He was also much employed by Clement VIII. Of his own productions in the public edifices of Rome, the following are the most considerable:—in the nave of the church of S. Maria Maggiore, he painted in fresco the 'Visitation,' the 'Ascension,' and the 'Assumption of the Virgin'; in S. Marcello, a series of frescoes from the Life of the Virgin and the Passion of our Saviour; but his best work is the 'Consecration of the Basilica of San Giovanni Laterano by S. Silvestro,' in that church. Giambattista Ricci is mentioned in the Abecedario by Orlandi, as an engraver, but none of his works are specified. He died in 1620.

RICCI, MARCO, the nephew of Sebastiano Ricci, was born at Belluno in 1680. After receiving his first instruction in art from his uncle, he visited Rome, where he was for some years occupied in drawing the most picturesque views in the neighbourhood, and the most remarkable fragments of ancient architecture. From these designs he painted perspective views, which were greatly admired. In 1710 he came to England, and his talents soon excited attention. His landscapes, with ruins and architecture, are to be found in many collections. There are several landscapes of his in the Dresden Gallery. Marco Ricci etched several plates from his own designs, consisting of views and landscapes, with ruins and figures, of which the most deserving of notice are those in a set of twenty-three prints, entitled 'Varia Marci Ricci Pictoris præstantissimi experimenta ab ipsomet auctore inventa, delineata atque incisa, et a me Carolo Orsolini Veneto incisore in unum collecta, &c. Anno 1730, Venetiis.'

RICCI, NATALE, painter, a pupil of Maratti and a native of Fermo. He practised in Italy in the 18th century.

RICCI, PIETRO, painter of portraits and historical pictures, a pupil of Leonardo da Vinci. He practised at Milan in the 16th century.

RICCI, SEBASTIANO, (RIZZI,) born at Belluno, in the Venetian state, in 1662, was placed when he was young under Federigo Cervelli, at Venice, with whom he studied till he was twenty years of age. On leaving that master he went to Bologna, where he resided a short time, and was taken under the protection of the Duke of Parma, who employed him for some time at Piacenza, and then sent him to Rome for improvement. On the death of his patron Ricci left Rome, and visited Florence, Modena, and Parma, studying the great masters of the Lombard school. He was soon afterwards invited to the court of Vienna by the King of Rome, where he was employed in decorating the imperial palace of Schoenbrunn. On his return to Venice from Germany, his nephew, Marco Ricci, who was at that time in London, encouraged him to visit England, which he did, and met with the most flattering encouragement. He painted the chapel at Bulstrode, for the Duke of Portland; and in the altar-piece, representing the Last Supper, he introduced his own portrait in modern dress. The hall of Burlington House, and some of the ceilings, and the altar-piece in the chapel of Chelsea Hospital, were also painted by him. During a residence of ten years in this country, he executed several other considerable works for the mansions of the nobility, and is said to have left England in disgust, on finding that it was determined that Sir James Thornhill should paint the cupola of St.

Paul's. Like Luca Giordano, Ricci had a great facility in imitating the styles of other masters. His picture of the 'Apostles adoring the Sacrament,' in the church of S. Giustina, at Padua, is painted in imitation of the cupola of S. Giovanni, at Parma, by Correggio; and his 'S. Gregorio,' in S. Alessandro, at Bergamo, recalls the works of Guercino. But his most successful imitations were those of Paolo Veronese, many of which he is said to have sold as by that master. He is said to have deceived the French painter, La Fosse, who avenged himself by the sarcastic rebuke: "For the future," said he, "take my advice, paint no more Riccis." Sebastiano possessed a fertile invention, and a commanding facility. Although his design is often incorrect, his figures are graceful, and his colour, though sometimes feeble and cold, is often silvery and agreeable. Some of his very best productions are at Hampton Court. He died at Belluno in 1734. The following are his best pictures:

Bordeaux.	*Museum.*	Love and Fidelity.
Dresden.	*Gallery.*	The Ascension.
"	"	A Sacrifice.
Florence.	*Uffizi.*	His own Portrait.
Hampton Court.	*Palace.*	The Continence of Scipio.
" "	"	The Dinner at Simon's House.
London.	*Nat. Gall.*	Venus and Satyrs (*unimportant*).
Modena.		The taking down from the Cross.
Paris.	*Louvre.*	Allegorical subject. France as Minerva trampling Ignorance underfoot.
"	"	The Delivery of the Keys.
"	"	Polyxena sacrificed to the Manes of Achilles.
"	"	The Continence of Scipio.
Venice.	*Duc Pal.*	The Venetian Magistrates revering the Body of St. Mark.

RICCI, UBALDO, an historical painter of some merit, a native of Fermo, practising in Italy in the 18th century. He was a pupil of C. Maratti.

RICCIANTI, ANTONIO, an obscure Italian historical painter of the 17th century. He practised in Florence and its neighbourhood, and was a pupil of V. Dandini.

RICCIARDELLI, GABRIELE, marine and landscape painter, practising in Italy about 1743. He was a pupil of J. F. Van Bloemen (called Orizzonte), and was employed at Naples, at the court of Charles de Bourbon.

RICCIARELLI, DANIELE, commonly called DANIELE DA VOLTERRA, born at Volterra in 1509, was first a pupil of Giovanni Antonio Bazzi, called Il Sodoma, but afterwards studied under Baldassare Peruzzi. Not meeting with the encouragement he expected in his native city, he went to Rome, and at first found employment as assistant to Pierino del Vaga, in the Vatican, and in the Capella Massimi, in the church of La Trinità de Monti. He was, however, chiefly indebted for the reputation he afterwards acquired to the friendship and instruction of Michelangelo Buonarroti, who assisted him with designs for work he executed for Agostino Chigi, in the Farnesina, and for others of his more important productions. But the chief support of his fame is the series of frescoes in the Capella Orsini, in the Trinità de Monti, which occupied him seven years. In these he was also aided by Buonarroti. The principal picture of the series is the famous 'Descent from the Cross,' which used to be considered the finest picture in Rome after Raphael's 'Transfiguration' and Domenichino's 'St. Jerome.' In another chapel of the same church are the 'Assumption of the Virgin' and the 'Presentation in the Temple,' painted from the designs of Ricciarelli by his disciples Gio. Paolo Rossetti and Michele Alberti. After the death of Pierino del Vaga, in 1547, Daniele was appointed by Pope Paul III., on the recommendation of Michelangelo, Superintendent over the works at the Vatican, and commissioned to finish the ornaments of the Sala Regia, which had been begun by Pierino. His last great work as a painter was his 'Murder of the Innocents,' for the church of St. Peter, at Volterra, which was afterwards purchased by the Grand Duke Leopold, and placed in the tribune at Florence. On the death of Pope Paul III., in 1549, Julius III. deprived Daniele of his post as Superintendent and of his pension, and it appears that the latter part of his life was chiefly devoted to sculpture. Daniele earned the nickname of Il Bragghetone, or the Breeches-maker, through being employed by Pope Paul IV. to put draperies on some of the nude figures in Michelangelo's 'Last Judgment.' Daniele died at Rome in 1566. His principal pictures are:

Florence.	*Uffizi Gall.*	Massacre of the Innocents.
Lucca.	*Duomo.*	S. Petronilla. (*A graceful figure, ascribed to Ricciarelli in his first maturity.*)
Paris.	*Louvre.*	David's Victory over Goliath. (*A double picture, on the two sides of a slate; it was long ascribed to Michelangelo.*)
Rome.	*S. Trinità de' Monti.*	Scenes from the Life of the Virgin.
"	"	The Descent from the Cross. (*Fresco transferred to canvas.*)
"	*Farnesina.*	The Triumph of Bacchus.
"	"	*Frescoes.* The Punic Wars.
"	*St. Pietro in Montorio.*	The Baptism of Christ.

RICCIO, ANTONELLO, the son, and probably the pupil, of Mariano Riccio, whose manner he followed. He was still living in 1576.

RICCIO (BRUSASORCI). See DEL RICCIO.

RICCIO, IL. See NERONI.

RICCIO, MARIANO, historical painter, born at Messina, 1510. He was a pupil of Franco, and afterwards of Polidoro, whose style he successfully imitated.

RICCIO, PIETRO. See PEDRINI, GIOVANNI.

RICCIOLINI, NICCOLA, painter, born at Rome, 1637, was a pupil of P. de Cortona. He competed against Franceschini with cartoons for the Vatican mosaics. At Rome there are by him a 'Crucifixion of St. Peter' (in mosaic) and a 'Descent from the Cross.'

RICCIOLINO, MICHELANGELO, was born at Rome in 1654, and is noticed by Abate Titi, who mentions some of his works in the public places at Rome, particularly in the church of S. Lorenzo in Piscibus, and a ceiling in S. Maria in Campitelli. His portrait painted by himself is in the Florentine Gallery. He died at Rome in 1715.

RICCO, BERNARDO. See RICCA, BERNARDO.

RICHARD, CHARLOTTE JOSEPHINE, a painter of portraits and subject pictures, born in Paris, 1791, was a pupil of Chaudet and of Ducq.

RICHARD, ERNST, German painter; born February 28, 1819, at Carlsruhe; studied here, and also at Mannheim and at Munich; appointed Baden Court painter in 1846, and in 1893 Director of the Carlsruhe Gallery. Painted genre subjects, such as 'Der Ruhende Ackersmann,' 'Morgen auf einer Hochalpe,' &c. Obtained the Ritterkreuz

of the first class. Died at Carlsruhe, June 12, 1899.

RICHARD, Fleury François, painter of historical and genre pictures, born at Lyons, 25th February, 1777, was a pupil of David, and afterwards founded a school of his own at Lyons, where he died, 1842. By him we have the following:

Vert-vert (*in the Museum of Lyons*).
Valentina of Milan bewailing the Death of her Husband.
King Francis and his Sister, Margaret of Navarre (*engraved by Boucher Desnoyer*).
Charles VII. writing his last Farewell to Agnes Sorel.
Tasso in Prison.

RICHARD, Monsieur. See Taurini.

RICHARD, ——, painter upon glass, executed, in 1270, the fine paintings upon glass for the choir of the cathedral at Tours.

RICHARD, Théodore, landscape painter, born at Milhau, 1782, was a pupil of Victor Bertin. He was appointed chief of the lands department in Cantal in 1802, and filled similar offices until 1819, in which year he was at Bordeaux. There he made the acquaintance of the young Brascassat, and painted in his company with such success that in 1823 he resigned his appointments as an engineer, and set up as a painter at Toulouse. Thence he sent his pictures yearly to the Salon. He passed through the various degrees of honour up to the Cross of the Legion. He died in 1859 at Toulouse, where the following works by him are to be found in the Museum:

View of the Pic du Midi.
The Woodcutters.
The Drinking Place.
A Study of Oaks.

RICHARDS, John Inigo, an English landscape painter, born in the first half of the 18th century. On the foundation of the Royal Academy, he became one of the original members, and in 1788 was appointed its secretary. He contributed to its exhibitions from 1769 to 1809. His pictures were chiefly representations of English mediæval ruins. He was best known as a scene-painter, working at Covent Garden Theatre, and in this branch of art he obtained a great reputation. Hearne and McArdell both worked after him, and one of his scenes for the 'Maid of the Mill' was engraved by Woollett, and won great popularity. Richards repaired the famous cartoon of a 'Holy Family,' by Leonardo da Vinci, which belongs to the Royal Academy. He died in his rooms at the Academy in 1810.

RICHARDSON, Charles James, architect and draughtsman, was born in 1806. He was a pupil of Sir J. Soane, and interested himself specially in architecture of the Elizabethan period. He was a skilful draughtsman, and his work is characterized by singular accuracy and taste. He was the author of several important architectural works, illustrated with engravings after his own drawings. Among these may be mentioned: 'Pencil Rubbings of Old English Ornament,' 1830–58; 'Observations on the Architecture of England during the reigns of Queen Elizabeth and James I.,' 1837; 'A popular Treatise on the Warming and Ventilation of Buildings,' 1837; 'Architectural Remains of the reigns of Elizabeth and James I.,' 1840; 'Workman's Guide to the study of Old English Architecture,' 1845; 'Studies from Old English Mansions,' 1841–48; 'Studies in Ornament,' 1848; 'Studies of Ornamental Design,' 1851; 'Design for economically and effectually raising Holborn Valley,' 1863; 'The Englishman's House from a Cottage to a Mansion,' and 'Picturesque Designs for Mansions, Villas, &c.,' both in 1870. Richardson died in London on November 20, 1871. M. H.

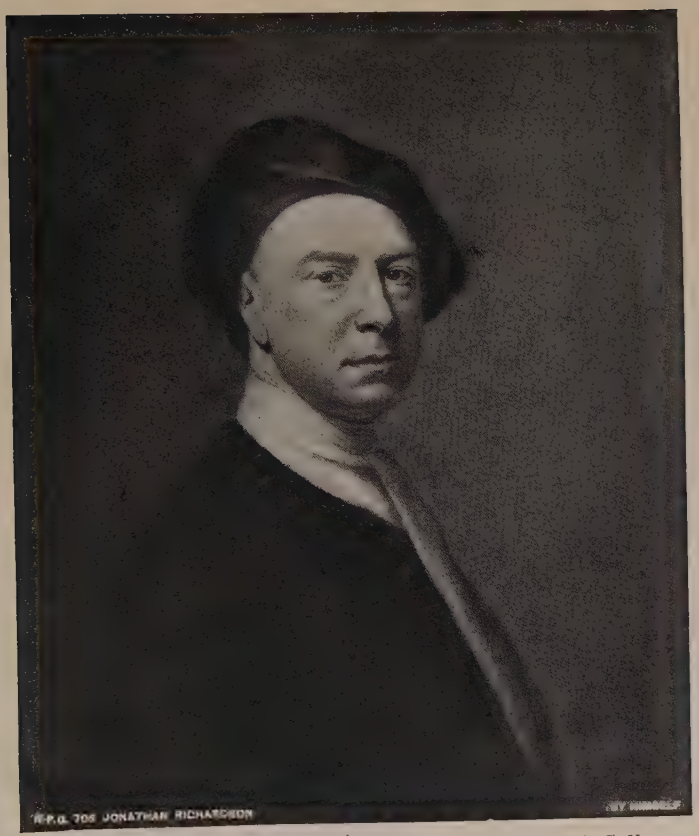
RICHARDSON, Jonathan, portrait painter, born in 1665. His father dying when he was only five years of age, his mother married a second time, and he was, contrary to his inclination, articled to his father-in-law, who was a scrivener; but the death of the latter enabled him, in the sixth year of his apprenticeship, to indulge an inclination he had long felt for painting, and to become a pupil of John Riley, under whom he studied four years. Having made considerable progress in art, he married the niece of his instructor, and established himself as a portrait painter. Though Kneller and Dahl were then in great vogue, Richardson possessed sufficient merit to secure a share of the public favour even during their lives, and after their death he was considered at the head of his profession. He continued in enjoyment of his popularity for many years, and was enabled to retire long before his death. But Richardson is best known as a writer upon art. He published the following works: 1. 'The Theory of Painting.' 2. 'The Connoisseur, an Essay on the whole Art of Criticism, as it relates to Painting.' And, 3. 'An account of some of the Statues, Bas-reliefs, Drawings, and Pictures in Italy, &c., with remarks by Mr. Richardson, sen. and jun.' The son made the journey, and from his notes, letters, and observations the two, on his return, compiled the work. In 1734 they also published 'Explanatory Notes and Remarks on Milton's Paradise Lost, with the Life of the Author, and a Discourse on the Poem.' Richardson died in London in 1745. His pictures are of the solid, steady-going, heavy-handed kind, and scarcely deserve the oblivion into which they have sunk. A head, apparently of Gay, in the National Gallery, seems to be a more than usually excellent work by Richardson. Works:

London. *Nat. Port. Gall.* Portrait of Mr. Oldfield.
" " " " Alexander Pope.
" " " " Matthew Prior.
" " " " Sir R. Steele.
" " " " Lord Chancellor Talbot.
" " " " George Vertue.

RICHARDSON, Jonathan, the only son of the last named, was born in 1694. He painted only as an amateur, but, having been blessed with a good education, he assisted his father in his literary productions. His portrait of Matthew Prior has been engraved. He died in London in 1771.

RICHARDSON, Thomas Miles, an English landscape painter in oil and water-colours, born at Newcastle-on-Tyne in 1784. His father was master of the St. Andrew's Grammar School. His early years were passed in a variety of occupations: engraving, cabinet-making, and teaching (in 1806 he was named successor to his father at the school) occupied him successively till 1813, when he devoted himself entirely to art. In the following year he commenced exhibiting at the Academy, and his works also appeared at the British Institution. Subsequently he joined the New Water-Colour Society. The subjects of his pictures were mainly taken from the northern counties, and won him a wide reputation. In 1816 he began to publish, in conjunction with a partner, a work on Newcastle and its neighbourhood, with illustrations in aquatint, but only a few numbers were issued.

JONATHAN RICHARDSON



Walker and Cockerell photo] [*National Portrait Gallery*

THE ARTIST, BY HIMSELF

In 1833 he began, in partnership with his brother, the publication of 'The Castles of the English and Scottish Borders,' with mezzotint plates engraved by himself. This enterprise also stopped short of completion. His work in water-colour shows very great talent. His life was chiefly spent at Newcastle, where he died in 1848. Amongst his works are:

Dublin.	*National Gallery.*	River Scene.
Liverpool.	*Corporation Gall.*	Scene between Chamouni and the Tête Noire.
"	"	Lago Maggiore.
Newcastle.	*Town Hall.*	View of Newcastle.
South Kensington.	*Museum.*	Ben Lomond.

RICHARDSON, THOMAS MILES, jun., son of the above, was born at Newcastle in 1813, and becoming a painter, worked for a time with his father at 53, Blackett Street. Between 1832 and 1848 he used oils as well as water-colour, exhibiting six works at the Royal Academy, three at the British Institution, and five at Suffolk Street. In 1837 he published 'Sketches in Italy, Switzerland, France, &c.,' with twenty-six plates, eleven lithographed by himself; and in 1839, along with his father, 'Sketches at Shotley Bridge Spa and on the Derwent,' seven plates, two lithographed by himself, three by his father, and two by G. Richardson. He became an Associate of the Old Water-Colour Society in 1843, and was elected a member on June 9, 1851. He was married at Frankfort to Miss Mary Green in 1845, and came to live in London, residing from 1856 till his death at 12, Porchester Terrace, Bayswater. From the time of his becoming an Associate there was no summer or winter Exhibition of the Water-Colour Society at which he was unrepresented, the number of his exhibits from 1843 to his death exceeding the large total of eight hundred. The majority of these were Scotch and Italian landscapes, with occasional views in the northern counties of England and in Switzerland. "The works of T. M. Richardson," writes Mr. Roget, "are specially characterized by clever drawing and workmanlike skill in manipulation of material. They are rendered attractive by bright contrasts of colour, and a deftness of handling which is particularly apparent in his sketches. As might be expected from so prolific a painter, there is much similarity of treatment in his many landscapes. In his finished drawings the pictorial arrangement conforms to a settled system of construction, the effort being commonly enhanced by the introduction of telling groups of figures and cattle in the foreground." After some years of feeble health, Richardson died on Jan. 5, 1890, his remaining drawings and sketches being sold at Christie's in June of the same year. M. H.

RICHART. See DE LA MARE-RICHART.

RICHARTE, ANTONIO, born at Yecla in 1690, was educated for a learned profession, but he preferred painting, which he studied under Senen Vila at Morcia, and afterwards at Madrid with one of the Menendez. He was very popular at Valencia, where he was much employed in painting processional banners for the Guild of that city. He died in 1764.

RICHAUD, JOSEPH, French painter; born in 1812 at Aix; studied in Paris with Paul Delaroche; painted historical subjects and portraits; also religious subjects; obtained second-class medal in 1848. He died in Paris, December 1869.

RICHE, ADÈLE, born in Paris, 1791. She was a pupil of G. Van Spaendonck and of Van Dael, and painted flowers in water-colour.

RICHE, ——, probably RENIER LA RICHE, a French painter, practising at the Hague at the beginning of the 18th century. He was a pupil of Th. Van der Schuur.

RICHIER, DIDIER, or DIDIER DE VIE, painter, practising in Lorraine in the latter part of the 16th century. He studied in Italy, and finally established himself at Nancy, where he became known chiefly as a skilful painter of armour. His son, PIERRE, was also a painter.

RICHIERI, ANTONIO, a native of Ferrara, born in 1600, was brought up in the school of Giovanni Lanfranco. According to Passeri, he followed that master to Naples and Rome, and painted some frescoes at the Teatini from the designs of Lanfranco. He is said to have etched some plates from the designs of his master.

RICHMANS. See RYKMAN.

RICHMOND, GEORGE, R.A., LL.D., D.C.L., was born on March 28, 1809, at what was at that time the suburban village of Brompton. His father, Thomas, was a well-known miniature painter, and a frequent contributor to the Exhibitions of the Royal Academy, and from him George Richmond obtained his first lessons in art. In 1824 he obtained admission to the Royal Academy schools, where he worked under that extraordinary artist Fuseli, who was Keeper at that period, and in 1825 he exhibited for the first time at the Royal Academy, 'Abel.' About the same time he made the acquaintance of the still more eccentric genius William Blake, and became one of a small circle of devoted admirers and followers which was only broken up by the death of its hero in 1827. His influence on Richmond, though brief, was strong, and is clearly marked in his picture, 'Christ and the Woman of Samaria,' which was exhibited at the Royal Academy in 1828, and is now in the Tate Gallery. In 1830 he was represented by two more subject pictures, and in 1831 by one, but thenceforward for many years his contributions were portraits, either in oil, water-colours, or crayons. His sitters at this period already included men of note, William Wilberforce (1833), Viscount Sidmouth, and the Bishop of Chester (1834), being among them. In 1831 he married Miss Tatham, and in 1837 went to Italy, his health having broken down, where he spent two years in Florence, Venice, and Rome. Another of his rare religious subjects, 'Our Saviour and two Disciples,' was exhibited in 1840, and a portrait, among others, of John Ruskin, junior, in 1842. In 1847 he was appointed by Mr. Gladstone a member of the council of the Government Schools of Design, and in 1856, by Sir G. Cornwall Lewis, one of a Royal Commission for arranging various matters in connection with the National Gallery, while in 1857 he was elected an Associate of the Royal Academy. He was engaged in 1860 to execute a monument to Bishop Blomfield in St. Paul's Cathedral, which was completed in 1865. Two years later the University of Oxford conferred upon him the honorary degree of D.C.L. In the meantime, at irregular intervals, he contributed portraits to the Academy, including many people of importance, and in especial a notable number of dignitaries of the Church. His name first appears among the Royal Academicians in 1867, and the following year he exhibited as his diploma picture a portrait of the then Bishop of Oxford, who was

chaplain to that body. The last oil-paintings exhibited by him were portraits of the Archbishop of Canterbury and Canon Liddon in 1880, though he was represented by a marble bust of Pusey in 1884, and remained a full member of the Academy till 1887, in which year his name appears among the retired members. His profound knowledge of the history of art had secured for him on the death of Sir William Boxall an offer of the Directorship of the National Gallery from Mr. Gladstone, which, however, owing perhaps to his advanced age, he declined. In 1890 he received the honorary degree of LL.D. from Cambridge University, an honour which he enjoyed for six years, dying in London on March 19, 1896, at the age of 87. M.B.

RICHMOND, Thomas, an English miniature painter, born at Kew in 1771. He studied under G. Engleheart, and at the St. Martin's Lane Academy. Many of his works appeared at the Royal Academy between 1795 and 1825, and were held in some repute. He died in London in 1837. He was the father of Mr. George Richmond, R.A., and of Thomas Richmond, junior.

RICHMOND, Thomas, the son of the last-named, was born in London, 16th September, 1802. He acquired the rudiments of art from his father, and in 1820 entered as a student of the Royal Academy, where he distinguished himself by the refinement of his drawings from the antique. After a period of study in Paris he established himself as a portraitist in oil and water-colour in the north of England. In 1841 he went to Rome, where he became the close friend of Joseph Severn and John Ruskin. Returning to England, he continued to paint portraits for a time in London, but finally migrated to Cumberland, where he purchased a small property. He died at Keswick on November 13th, 1874. From 1822 to 1860 he was an exhibitor at the Academy and with the Society of British Artists.

RICHOMME, Joseph Theodore, a very eminent engraver, was born in Paris in 1785, and was first a scholar of Regnault, the painter, and afterwards of J. J. Coiny, the engraver. He obtained the grand prix of the Institute for the best engraving in 1806, and his later career did not falsify the promise then given. Richomme died in 1849. His works class with those of the best modern engravers of Italy. Among them may be specified.

The Triumph of Galatea; *after Raphael*
The Five Saints; *after the same.*
The Holy Family; *after the same.*
Adam and Eve; *after the same.*
Neptune and Amphitrite; *after Giulio Romano.*
Venus at the Bath; *after the antique.*
Andromache; *after Guérin.*
Thetis crowning Vasco de Gama; *after Gérard.*

RICHOMME, Jules. This artist was born in Paris in 1818. He was the son of a well-known engraver, Joseph Théodore Richomme. He studied under Drolling, and first exhibited at the Salon in 1833. For many years he was a constant exhibitor of portraits and of pictures inspired by Biblical subjects. To the Salon of 1902 he sent two works, 'L'Attente' and 'Jeune Femme regardant des Estampes.' One of his pictures, 'Saint Pierre d'Alcantara guérissant un Enfant Malade,' is in the Luxembourg; and another, 'La Décollation de Saint Jean Baptiste,' is at Besançon. He assisted in the artistic decoration of several French churches, and died in 1903.

RICHTER, Adolph, painter, born at Thorn in 1816, studied at the Academy in Düsseldorf from 1835 to 1843, in which city he established himself. His paintings are simple, but show the effects of careful study. The best are, 'Christmas Eve,' 'The Return of the Reservist,' 'The Village School.' He died at Düsseldorf in 1852.

RICHTER, Adrian Ludwig, painter and engraver, was born at Dresden, September 28, 1803. His education in art was received from his father, Karl August, who meant his son to be an engraver, like himself. Adrian's inclination towards painting was, however, very strong, and he would have indulged it from the first had his domestic surroundings been less unfavourable. He was also much attracted by the works of Chodowiecki, which had some influence on his after practice. He helped his father for a time in his engraving, particularly on a series of views in Dresden and the neighbourhood; but a wider horizon was opened to him by his acquaintance with Dahl, Friedrich, and Carus, and by a journey through France to Nice, in company with Prince Narischkin, in 1820. Shortly afterwards he made a tour among the Alps, and with the money he obtained from the resulting sketches, he contrived to visit Italy. This was in 1823. In Rome he made many useful friends, and painted his first oil picture. In 1826 he was again at Dresden, and soon after became a master in the drawing school attached to the porcelain factory at Meissen. In 1836 he was appointed professor at the Dresden 'Academie,' where he introduced the fashion of combining genre with landscape. The first thing to make his name popular, however, was the series of illustrations from German life, scenery, and literature, which he furnished to the wood engravers from 1835 onwards. During his later years he was troubled by a weakness of the eyes, and in 1876 he retired from his official duties, being granted a pension by the emperor. Richter died at Dresden, June 19, 1884. His oil pictures are few, and mostly belong to his early period. The following may be named:

Berlin.	*Museum.*	Landscape (Riesengebirge).
Dresden.	*Gallery.*	Landscape with a Wedding.
Leipsic.	*Museum.*	Five landscapes.

He produced many water-colour drawings and designs for illustration; he also etched no less than 238 plates, among which a series of 70 views in the neighbourhood of Dresden may be named as perhaps the best.

RICHTER, Albert, German animal painter; born July 29, 1845, at Dresden; studied at the Dresden Academy, and subsequently under A. Zimmermann at Vienna and Munich. His studies of stags and horses, such as 'Abgekämpft' and 'Schreiender Hirsch,' became popular by means of reproductions; a great traveller and an enthusiastic sportsman. He died at Langebrück near Dresden, June 23, 1898.

RICHTER, August, painter, born at Dresden, 1801. In 1824 he was practising at Düsseldorf, and associated himself with Cornelius, one of whose designs he carried out in fresco at Helldorf. Towards the end of his life he became insane. He died at Pirna in 1873. His best-known works are engraved, and represent Biblical subjects.

RICHTER, Caroline Therese, flower and genre painter, born at Dresden in 1777, was a pupil of Caroline Friedrich. In the Dresden Gallery are two pictures by her: 'A Carp with a Vase of Flowers,' and 'Two Squirrels, a branch of a Nut Tree, Stag's Horns,' &c. She died at Dresden in 1865.

Woodbury Co. photo]

CHRIST AND THE WOMAN OF SAMARIA

[*Tate Gallery*

RICHTER, CHRISTIAN, was a native of Stockholm, and came to England in 1702, where he painted portraits both in oil and in miniature; chiefly studying the works of Michael Dahl, from which he learned a vigorous manner of colouring. In the latter part of his life he turned to enamelling, but died in 1732 before he had made much progress in that branch of art.

RICHTER, DAVID, a Swedish painter, born 1661. He practised at Vienna. There are two landscapes by him in the Gallery of that city, and at Stockholm a portrait of the sculptor Casanova (?). He died 1735.

RICHTER, EMIL THEODOR, landscape painter, born at Berlin in 1801, painted landscapes, ill-drawn but bright in colour, among which were a 'Woodland Scene with Deer,' and pictures of Italian scenery. He died at Munich in 1878.

RICHTER GUSTAV, painter, born at Berlin, August 31, 1823. He studied first at Berlin, and in 1844—1846 was the pupil of Cogniet in Paris. He made numerous journeys to France and Italy, and in 1861 was commissioned by the King of Bavaria to visit Egypt, to make sketches for pictures of the Pyramids, which were destined for the 'Maximilianeum' at Munich. He had previously to this attracted considerable attention by his 'Raising of Jairus' Daughter' (1856), and by his decoration in stereo-chrome, at the New Museum of Berlin, 'Baldur and the Valkyri.' He was member, and later professor, of the Berlin Academy, and member of the Academies of Munich and Vienna, and received medals at Berlin, Vienna, Paris, Brussels, and Philadelphia. His works, which are very popular, have become widely known both in Europe and America, by chromos. He executed a few lithographs. He died on April 3, 1884. The following are good examples of his art:

Jairus' Daughter. (*Berlin National Gallery.*) 1856.
The Egyptian Maiden.
The Odalisque.
The Neapolitan Fisher-Boy.
Gipsies of the Crimea.
Two portraits of the Emperor William. 1877.
Portrait of the Empress Augusta. 1878.
Portrait of the Princess Karolath. 1872.
Portrait of Queen Louisa of Prussia. (*Painted in* 1879 *for the Cologne Museum.*)
Portrait of the Duchess of Edinburgh.
Portrait of Sultan Abdul Medschid.
His own Family.

RICHTER, HENRY J., a subject painter in water-colours, born in 1772. He was of German extraction, and practised in London, where he occasionally exhibited at the Academy from 1788. His works chiefly appeared at the Water-Colour Society, of which he was a member, intermittently, from 1813 to his death. In 1813 his picture of 'Christ giving sight to the Blind' was bought by the British Institution for 500 guineas. He published a work on the application to art of Kant's philosophy; it was entitled 'Daylight, a Recent Discovery in the Art of Painting, with hints on the Philosophy of the Fine Arts and on that of the Human Mind, as first dissected by Emanuel Kant.' He died in London in 1857. Some of his pictures attained considerable popularity. Amongst them were:

The Rod.
The Tight Shoe.
School in an Uproar.
A Brute of a Husband.

RICHTER, JOHANN HEINRICH, painter, born at Coblentz, 1803. He began his career as a goldsmith, but soon devoted himself to painting, and after studying in Paris under Girodet-Trioson and Gérard, he established himself as a portrait painter at Munich. In 1832 he went to Italy, where he remained for three years, and during that period painted several scenes from Italian life. Returning to Munich he resumed the practice of portrait painting. He died at Coblentz in 1845. Among his works we may mention:

Portrait of King Otho of Greece.
Portrait of the Hereditary Grand Duchess Matilda of Darmstadt.
Roman Girl in a Landscape.

RICHTER, KARL AUGUST, a German draughtsman and engraver, was born at Dresden in 1776. He was a pupil of Zingg, whose style he followed faithfully. Many of Richter's productions were published under Zingg's name, when the latter became enfeebled by age, and unable to fulfil his commissions. Richter was the first teacher of his son, Adrian Ludwig. Among his works we may name:

Landscape; *after Ruisdael.*
Landscape; *after Swanevelt.*
Dresden from the Bautzener Strasse.
„ „ Moreau's Monument.
A Series of Views in the Neighbourhood of Dresden.

RICKARDS, SAMUEL, a miniature painter, who practised in London in the latter part of the 18th century, and exhibited with the Society of Artists, the Free Society, and the Royal Academy between 1768 and 1781.

RICKE. See RYCKE, VAN.

RICO, ANDREA, a Greek painter, of the island of Candia, practising in the first years of the 12th century. He was one of the first artists who sent works into Italy. At Florence, in the Uffizi, there is a 'Virgin and Infant Christ surrounded by Angels holding the Emblems of the Passion,' by him. It is signed *Andreas Rico di Candia pinxit*

RICOIS, FRANÇOIS EDMÉ, painter, born at Courtalin. He was a pupil of J. V. Bertin, and painted landscapes in the early years of the present century, amongst which we may mention a 'View in the Bernese Oberland,' and a 'View of Montreuil.'

RIDINGER, JOHAN ELIAS, (RIEDINGER,) animal painter and engraver, born at Ulm in Suabia in 1695 or 1698, received his first instruction from Christopher Resch, in Ulm, and then studied under Falk and Rugendas in Augsburg. He had been brought up a huntsman, and applied himself to the illustration of animal life and of the modes of the chase. In 1759 he became director of the Art Academy in Augsburg, where he established himself. His works as a painter are few, and but little known; but in his etchings from his own pictures he displays ability of an uncommon kind. His sons, MARTIN ELIAS and JOHANN JAKOB, assisted him in his work. The number of his prints is very great; they are very unequal in quality. He died at Augsburg in 1767. The following are among the best of his plates:

A set of twelve plates of the Creation.
A set of Heads of Wolves and Foxes.
Four plates of Boar-hunts.
A set of sixteen plates representing the mode of hunting different animals in Germany, with inscriptions in German and French.

Eighteen plates of Horsemanship.
Thirteen plates of various Wild Beasts.
A Lion-hunt; *after Rubens;* for the Dresden Gallery.

RIDLEY, MATTHEW WHITE, landscape painter and etcher. He exhibited frequently with the Society of British Artists, the British Institution, and the Royal Academy, between 1857 and 1880. He died June 2, 1888.

RIDLEY, WILLIAM, an English engraver, born in 1764. He had a considerable practice in illustrations for books, and some of his best work is to be found in the 'Evangelical Magazine.' He retired to Addlestone, where he died in 1838.

RIDOLFI, CAVALIERE CARLO, born at Vicenza in 1602, was instructed in art by Antonio Vassillacchi, called l'Aliense, but afterwards studied the works of the best masters at Verona and Vicenza. Little is known of his work as a painter, but Lanzi mentions, as his best performance, the 'Visitation of the Virgin' in the church of the Ognissanti at Venice. He also painted portraits and easel pictures for private collections. He is more distinguished as a writer on art than as a painter, and was the author of the well-known two volumes, published at Venice in 1648, entitled, 'Le Maraviglie dell' arte, ovvero le Vite degl' illustri pittori Veneti, e dello Stato.' These are written with a directness and simplicity which was very rare in the literature of the time, and form a valuable contribution to art history. The good sense and freedom from manner they display were also the ruling notes of Ridolfi's works as a painter. He died in 1658, according to an epitaph quoted by Zanetti in his 'Guide to Venice' (1723), but 1660 is the date more usually given.

RIDOLFI, CLAUDIO, was born at Verona in 1560, and was for some time a scholar of Dario Pozzo, a painter of little celebrity; but he afterwards entered the school of Paolo Veronese. As Venice was at that time the residence of a great number of eminent artists, he went to Rome in search of employment. Not meeting with the success he expected in that capital, he visited Urbino, where the works of Federigo Baroccio were then held in the highest estimation. He formed an intimacy with that artist, and, with the advantage of his instruction and advice, acquired the graceful style by which he was afterwards distinguished. Ridolfi resided several years at Corinaldo, in the March of Ancona, where he painted many pictures for the churches of that town and its vicinity. Of his works at Urbino, the most esteemed are the 'Birth of St. John the Baptist,' in S. Lucia; and the 'Presentation in the Temple,' in Spirito Santo. At Rimini there is a fine 'Deposition from the Cross' by Ridolfi. He also painted portraits. He died in 1644.

RIDOLFI, MICHELE, painter, born in Lucca in 1795. Studied in Rome in 1813 and following years, helped and encouraged by the German artists, principally Cornelius and Overbeck, who taught him to respect the masters of the 15th century, as well as the works of Raphael. His principal picture, the 'First Council of the Apostles under the Presidency of St. Peter,' shows much breadth and power of characterization. For his 'Enthroned Madonna' he received two gold medals and a crown of laurel from the Pope. He restored Aspertini's frescoes in a chapel of S. Frediano at Lucca with great skill. Ridolfi was an honorary member of the Dresden Academy. He died at Lucca in 1854.

RIDOLFI, PIETRO, an Italian engraver, who flourished about the year 1710, is known for a frontispiece which he engraved from a design by C. N. Lamparel, affixed to a volume containing views of ancient and modern Rome, published at Venice in 1716. It is executed in a style resembling that of Cornelis Bloemaert, though very inferior in merit.

RIEBENSTEIN. See RUBINSTEIN.

RIEDEL, ANTON HEINRICH, painter, son of Johann Anton Riedel, was born at Dresden in 1763. He painted portraits, and was also, like his father, an engraver. Died after 1809.

RIEDEL, AUGUST HEINRICH, (or JOSEPH,) painter, born at Bayreuth, Dec. 27, 1802. His father, KARL CHRISTIAN, was an architect, who, however, occasionally practised painting. The younger Riedel studied for a time under Langer, at the Munich Academy, but in 1828 he went to Rome, where he settled, and became a member of the Academy of St. Luke. From this time he adopted a very different style of painting. He was one of the first of the modern Germans to concern himself with colour. His works are also distinguished by various effects of light and sunshine, with which he was very successful. Riedel died at Rome on the 8th of August, 1883. The following are among his best-known pictures:

Sakuntala, A Roman Woman (*in the possession of the King of Würtemberg*); Women of Albano, Girls Bathing (*Berlin National Gallery*); Judith, A Mother and Daughter, Mariuccia Joli, Felice Beraldi, Pellegrini the Singer, Signora Pellegrini, Neapolitan Fisher-Family, The Fortune-Teller, Nazarena Trombetti (*all in the New Pinacothek, Munich*); Medea (*in the Stüttgart Gallery*).

Many of the above have been rendered popular by engravings and lithographs.

RIEDEL, GOTTFRIED FRIEDRICH, born at Dresden, 1724. Painted portraits and history, and engraved a few plates. He was the son of Johann Gottfried Riedel. He died at Augsburg in 1784.

RIEDEL, JOHANN ANTON, a German designer and engraver, son of Johann Gottfried Riedel, born at Prague in 1733, was keeper of the Dresden Gallery, and engraved several plates after pictures in that collection, in which he imitated the style of Rembrandt. Among them we may name the following:

The Virgin and Infant Christ; *after Baroccio.*
The Seven Sacraments; *after Gio. Maria Crespi.*
A Portrait of Rembrandt; *after Rembrandt.*
A Warrior, with a cap and feather; *after the same.*
Sixteen other plates; *after the same.*
A Portrait of a Lady holding a Letter; *after Vandyck.*
Twenty-one Portraits; *after Both, Dietrich, Flinck, Grebber,* &c.

Riedel died at Dresden in 1816.

RIEDEL, JOHANN GOTTFRIED, painter and engraver, born at Talken in Bohemia in 1691, was a pupil of Männl in Vienna, and afterwards of Solimena. He went in 1739 as court painter to Dresden, and in 1742 he was appointed keeper of the Dresden Gallery. He died at Dresden in 1755.

RIEDER, GEORG, an obscure historical painter of Ulm, who was received into the freedom of that city in 1550. He was still living in 1570.

RIEDER, WILHELM AUGUST, painter, born at Döbling in 1796. In 1825 he became professor of figure-drawing at the Academy of Vienna. In 1835 he went to Italy to study, and on his return to Vienna in 1857 was made keeper of the Belvé-

dere Gallery. His works are mainly religious, but he occasionally painted portraits in water-colour, of which we may mention that of Franz Schubert; and he made some drawings for the Archduke Ludwig, and the Archduchess Maria Elizabeth. His best known works in oil are:

Christ on the Mount of Olives.
Saint Rosalie.
Portraits of Prince Ferdinand and of Prince Augustus of Saxe-Coburg.
Portrait of the Frau von Sonnenfels.
Effie Deans in Prison. (*Vienna.*)

Rieder died at Vienna in 1880.

RIEDINGER. See RIDINGER.

RIEFSTAHL, LUDWIG FRIEDRICH WILHELM, landscape and genre painter, was born the 15th of August, 1827, at Neu-Strelitz. Failing to become the pupil of Gropius and Gerst, as he had wished, he studied under W. Schirmer at the Berlin Academy. In 1848 he made the architectural illustrations for Kugler's 'History of Art.' This commission started him in life. He travelled through the most picturesque parts of Germany, and the impressions he received had a strong influence upon his after work. In 1869 he visited Rome, and a year later became professor at the art school in Carlsruhe. This post he resigned in order to revisit Rome, but two years afterwards, in 1875, he was appointed director of the school in question. His works are mainly landscapes with figures. He died in 1878. Works:

Berlin. *National Gallery.* Passeyer Shepherds at Prayer. 1864.
" " All Souls' Day at Bregenz. 1869.
Procession of Mourners, Bregenz.
A Northern Heath.
Seashore at Rügen.
Village Church in Westphalia.
Procession of Capuchin Monks.
Bridal Procession in the Passeyer Thal.
The Return from the Baptism.
Funeral Procession before the Pantheon.
Funeral at Appenzel.
In the Refectory.

RIEPENHAUSEN, ERNST LUDWIG, draughtsman and engraver, born at Göttingen, 1765. He engraved a number of plates in the manner of Chodowiecki, but is best known as the author of some engravings after Hogarth in the 'Göttingen Almanack,' and as the father of Franz and Johann Riepenhausen. He died at Göttingen, 28th January, 1840.

RIEPENHAUSEN, FRANZ and JOHANN, born at Göttingen; Franz in 1786, and Johann in 1789. They first learned engraving from their father, Ernst Ludwig. In 1804 they studied in Cassel under Tischbein, and the following year in Dresden. In 1807 they both went to Rome to study the old masters, and till the death of Franz they worked so well together that it was impossible to distinguish their hands. Franz died in Rome in 1831, and Johann in the same city in 1860. Works:

Der Sänger (in illustration of Göethe's poem).
Mädchen aus der Fremde (in illustration of Schiller's poem).
Hagar. 1820.
View of Rome. 1820.
Legend of St. Elizabeth (painted for the Duke of Cambridge). 1822.
Copy of Raphael's 'Transfiguration.'
Conradin receiving sentence of death.
Barbarossa protected by Henry the Lion as he left St. Peter's (in the Guelfen Saal, Hanover).

PAINTED BY JOHANN ALONE AFTER THE DEATH OF FRANZ.

Eric of Brunswick.
Amor listening to Music.
A 'Madonna.'
Christus Consolator.
The Destruction of the Cenci Family. 1839.

In 1810 the brothers published the 'History of Painting in Italy' ('Die Geschichte der Malerei in Italien nach ihrer Entwickelung'), with twelve plates by themselves. They also made a series of designs for Goethe's 'Faust,' for Schiller's 'Taucher,' and for a life of Charlemagne. They also etched 115 plates, among which we may name:

Thirteen plates from the Life of Raphael.
Sixteen plates from 'Polygnotus at Delphi.'
Fourteen plates from Tieck's 'Genovefa.'
Sixteen plates after ancient classical monuments.

RIESENER, HENRI FRANÇOIS, painter, born in Paris in 1767, studied under Vincent and David. His father was the famous cabinet-maker to Louis XVI. On the outbreak of the Revolution he abandoned his artistic career for that of a soldier. On resuming his brush, he employed it in painting portraits. A portrait of Napoleon I. was so successful that he had to supply more than fifty replicas. From 1816 to 1823 he worked in Russia, both in Moscow and Petersburg, where he was patronized by the Grand Duke Constantine and the Empress-mother, and painted portraits of the Emperor Alexander and other notabilities. He contributed to the Salons between 1793 and 1827. In 1823 he returned to Paris, where he died in 1828. In the Louvre there is a portrait of M. Ravrio by him.

RIESENER, LOUIS ANTOINE LÉON, a French historical and decorative painter, born in Paris in 1808. He was the son of Henri François Riesener. Though he studied under Gros, he was a great admirer and follower of Delacroix. He painted many studies from the nude, of a rather voluptuous character, but excellent in technique. His attention was largely devoted to decoration, and there are works by him in the Luxembourg Palace, in St. Eustache, and at the Charenton Hospital. Those in the old Hôtel de Ville perished when the building was burnt by the commune. His daughter is a successful portrait painter. Riesener died in 1878. Amongst his chief pictures we may name:

Juno.
Leda. 1841.
A Nymph.
Venus.
A Bacchante playing with a Panther.
Egyptian Child and Nurse.
Erigone. 1864. (*Paris; Luxembourg Gallery.*)

RIETER, HEINRICH, painter and etcher, born at Winterthur in 1751, learned his art of Schellenburg, and afterwards studied under Graf in Dresden, also landscape painting in Bern under Staberli. On the death of the latter he inherited his plates, and added to the series with plates of his own. These were superior to those of his master. His best plates are, 'The Waterfall of Reichenbach,' 'The Giessbach,' 'The Peak of the Jungfrau.' Of his oil paintings the chief were landscape views of Italian and Swiss scenery. Rieter died in 1818 at Bern, where he had taught drawing at the École Publique for thirty-seven years.

RIETHOORN, JEAN ALBERTZ VAN DEN. See VAN DEN RIETHOORN.

RIETSCHOOF, HENDRIK, the son and pupil of Jan Claasze Rietschoof, was born at Hoorn in 1678.

He painted similar subjects to those of his father, whose skill, however, he failed to rival. He died at Koog, a village in North Holland, about 1746.

RIETSCHOOF, JAN CLAESZ, (perhaps CLAES JANSZ), born at Hoorn in 1652, was a scholar of Abr. Liedts and Ludolf Backhuysen, under whose tuition he became an eminent artist, and painted sea-pieces and storms so much in the style of his instructor, that his pictures are sometimes mistaken for those of Backhuysen. He particularly excelled in painting storms, which he reproduced with much fidelity. He died in 1719. Works:

Amsterdam.	*R. Museum.*	A Calm.
„	„	A Storm.

RIETSTAP, ANTHONIS R., a Dutch landscape painter, born at the Hague, 1814. He was a pupil of A. Schelfout. He died in 1837.

RIEUE, JEHAN, (DRIEUX, DREUX,) a native of Bruges, who worked as an illuminator in the 15th century. In 1439 he illuminated a 'Book of Hours' for the Duke of Burgundy, and in 1449-50 he was attached to Philippe-le-Bon as valet-de chambre and illuminator. He was still alive in 1455.

RIFFLAERT, ALEXANDRE VICTOR, a Belgian painter of little note, born at Brussels. He painted historical and genre pictures, and was still alive in 1829.

RIGA, JEAN, a Belgian painter, probably of the same family as N. J. Riga. He was born at Liège in 1680, and was employed at the Hôtel de Ville. He also painted sacred subjects for the churches of his native town, but none of his works have been preserved. He died in 1725.

RIGA, MÜLLER VON. See MÜLLER, JOHANN JAKOB.

RIGA, N. J., a Belgian painter, born in 1653, at Liège. There are pictures by him in several churches of his native town. He died in 1717.

RIGAUD, GASPARD, portrait painter, was a younger brother of the famous Hyacinthe Rigaud, but of greatly inferior talent. He was appointed one of the painters to the king, and became an associate of the Academy in 1701. He died in 1705.

RIGAUD-Y-ROS, HYACINTHE FRANÇOIS HONORAT MATHIAS PIERRE-LE-MARTYR ANDRÉ JEAN, a French portrait painter, was born at Perpignan the 20th of July, 1659. Both his father, whom he lost when he was but eight years old, and his grandfather, were artists. At the early age of fourteen, his mother, for whom he had a great affection, sent him to study at Montpellier. Here he received instruction for some time from the local painters Pezet, Verdier, and Ranc. After a stay of four years at Montpellier, he migrated to Lyons, and afterwards to Paris, where he arrived in 1681, and began to study in the Academy. In the following year he gained the first prize for painting for his version of 'Cain building the city of Enoch.' At this critical period of his career he attracted the notice of Le Brun, who strongly advised him to continue the work at portraits, which he had already commenced, and to abandon the idea of studying in Italy. Rigaud took this advice, and, to improve his style, applied himself to a diligent study of the works of Van Dyck, whose disciple he always professed to be. At first his sitters came from the *bourgeoisie*. His firm establishment as the fashionable painter of the upper classes may be said to date from 1688, when the brother of Louis XIV. sat to him. Notwithstanding that his career was thus definitely marked out, he had the ambition, not uncommon amongst French artists, of being received into the Academy in the highest class, that of historical painters. With this view he submitted a 'Nativity' as his reception picture in 1687. But the Academy was obdurate, and he was only admitted as a portrait painter. It was not till 1700, when he had risen to the first rank in his profession, that he was received as an historical painter, on the completion of 'St. Andrew,' now in the Louvre. He became assistant professor in the Academy in 1702, professor in 1710, and assistant rector and rector in 1733. Other honours were freely bestowed on him: he was ennobled in 1709, and as he had the misfortune to lose his savings through the schemes of Law, the king granted him a pension. There are but few other events in his career to record. His large practice, and the industry with which he worked, left him but little time for any pursuit but that of art. From a list which he kept, specifying each portrait which he painted and the sum received for it, it appears that he produced, on an average, between thirty and forty portraits per annum. It is said, too, that Rigaud did not intrust the accessories to other hands, but painted them himself. After a long and prosperous career—he was practising for no less than sixty-two years—Rigaud died in Paris in 1743. He painted five kings, all the French Princes of the Blood, and most of the distinguished men of his time.

There are many portraits by Rigaud in the French provincial galleries and private collections. The following is a list of his paintings in the chief public galleries in Europe:

Bâle.	*Museum.*	Chevalier Luke Schaub.
Berlin.	*Museum.*	The Sculptor Bogaert.
Cassel.	*Gallery.*	Portrait of himself.
Dresden.	*Gallery.*	Augustus III. of Poland. 1715.
Florence.	*Uffizi.*	Bossuet.
„	„	Portrait of himself.
Geneva.	*Rath Museum.*	Duchess of Orleans.
Karlsruhe.	*Gallery.*	Louis XIV.
„	„	Portrait of himself.
„	„	Male portrait.
Lausanne.	*Artaud* } *Museum.*	Augustus II. of Poland.
		Augustus III. of Poland.
„	„	Portrait of himself.
„	„	Two other portraits.
Lisbon.	*Academy.*	Cardinal Polignac.
„	„	Portrait of a Cardinal.
London.	*Nat. Gal.*	Cardinal Fleury.
„	*Nat. Por. Gal.*	Viscount Bolingbroke.
„	*Dulwich Gallery.*	Louis XIV.
„	„	Boileau.
Madrid.	*Museum.*	Louis XIV.
Munich.	*Pinakothek.*	Duke Christian III., of Zweibrücken.
Paris.	*Louvre.*	The Presentation in the Temple.
„	„	St. Andrew. 1700.
„	„	Philip V. of Spain.
„	„	Louis XIV. 1701.
„	„	Bossuet.
„	„	Maria Serre, the Painter's Mother (*a double portrait*).
„	„	The Sculptor Martin van den Bogaert (Desjardins).
„	„	Le Brun and Mignard.
„	„	The Architect J. H. Mansart.
		Two unidentified portrait Groups.
Petersburg.	*Hermitage.*	Fontenelle.
Stockholm.	*Gallery.*	Charles XII. of Sweden.
„	„	Cardinal Fleury.
Versailles.	*Gallery.*	Mignard.
„	„	Boileau.

Versailles.	*Gallery.*	Portrait of himself.
„	„	Louis XV.
„	„	The Dauphin Louis, &c., &c.
Vienna.	*Gallery.*	Duchess Elizabeth Caroline of Lorraine.
„	„	An Ecclesiastic.

O. J. D.

RIGAUD, JOHN FRANCIS, an historical and portrait painter, born at Turin in 1742, was descended from a French Protestant family. He, however, came in 1772 to England, after travelling through Italy and France, where he practised his art. He was elected an Associate of the Royal Academy in 1772, and in 1784 a full member. His admission picture, which represented 'Samson breaking his bonds,' was much admired. He was employed by Boydell for the Shakespeare Gallery, and he also painted several sacred and historical subjects. But besides this he decorated several ceilings, among which was that of the Court Room in the Trinity House, Tower Hill. He also painted two altar-pieces, one for the parish church at Packington, and another for the church of St. Martin-Outwich in London. He translated into English and published Leonardo da Vinci's 'Treatise on Painting,' with illustrative copper plates. He was found dead in his bed at Packington Hall, the residence of Lord Aylesford, his patron, on December 6th, 1810.

RIGAUD, JEAN, a relation of Hyacinthe Rigaud, born in Paris about the year 1700, painted landscapes, which, if we may judge by his prints, must have possessed considerable merit. He appears to have passed some time in England, as he has etched some views in the environs of London. We have several plates by him, executed in a spirited and masterly style, and the figures correctly and neatly drawn. The following are his principal prints:

A pair of Views of Marseilles, at the time of the Plague in 1720.
A set of six Views of the Chateau and Gardens of Marly.
The Garden of the Tuilleries.
A View of the Palace of the Luxembourg.
A View of Hampton Court.
St. James's Park.
Greenwich Park.
Greenwich Hospital.
A set of six Landscapes, with figures.
A set of six Views in France, with rural amusements.
Twelve marine subjects.

He had a son, JEAN BAPTISTE RIGAUD, who engraved a view of the Palais Bourbon, after his father.

RIGAUD, STEPHEN FRANCIS D., son of John Francis Rigaud, and an English water-colour painter, was born in 1777. He studied in the schools of the Academy, where he first exhibited in 1797, and in 1801 gained the gold medal by his 'Clytemnestra and Agamemnon.' In 1804 he became one of the original members of the Water-Colour Society, where he exhibited till 1813, when he, Chalon, and others seceded. But little is known of his subsequent life, though it appears that he exhibited at the Society of British Artists as late as 1851, and died in 1861. There is a water-colour picture by him at the Kensington Museum of 'Telemachus discovering the Priest of Apollo.' We may also name:

Satan in the Bower of Adam and Eve. 1805.
Martha and Mary. 1806.
Sin and Death. 1807.
Invasion of France in 1813. 1814.
David sallying out against Goliath. 1815.

RIGHETTI, MARIO. This painter was born at Bologna about the year 1590, and was a scholar of Lucio Massari. He painted several pictures for the churches of his native city, which are noticed in 'Le Pitture di Bologna.' The best are the following: 'The Archangel Michael,' in the church of S. Guglielmo; 'Christ appearing to the Magdalen,' in S. Giacomo Maggiore; 'The Adoration of the Magi,' in S. Agnese; and the 'Nativity,' in S. Lucia.

RIGOT, JEAN, a friar of the Abbey of St. Pierre de Melun, was an illuminator and miniaturist of the 15th century. In the 'Bibliothèque Nationale' there is a Latin missal of the year 1489 attributed to him.

RIGOULDTS, or RIGHOLZ. See THIELEN.

RIJCKAERT, DAVID, the first, was born in 1560, and died about 1607. He was received into the Antwerp Academy of St. Luke in 1585, and in 1589 was married to one Catherine Rem. He was mostly employed in painting figures in the pictures of other men.

RIJCKAERT, DAVID, the second, son of David the first, was born at Antwerp, 1589. He excelled in painting mountain scenery. His eldest daughter married Gonzalez Coques. He died in 1642.

Vienna.	*Freyberg.*	A kitchen with three persons, and still-life. (*Signed D. R*)

RIJCKAERT, DAVID, the third, the son of David Rijckaert the second, was born at Antwerp in 1612, and instructed in landscape painting by his father; but the high estimation in which the works of Brouwer and Teniers were then held, induced him to attempt similar subjects, in which he was soon very successful. The Archduke Leopold, a great encourager of art, favoured him with his particular protection. In 1651 he was appointed director of the Academy at Antwerp, and his pictures were so much admired, that it was with difficulty he could keep pace with the demand for his works. He usually painted assemblies of peasants regaling, musical parties, and the interiors of chemists' laboratories; though he occasionally attempted subjects of a more elevated character. Towards the latter part of his life he represented grotesque subjects, which were very common at that time. His principal pictures are: 'A Family Concert,' in the Liechtenstein Gallery at Vienna; 'A Peasant's dwelling,' at Berlin; 'A Shoemaker,' at Amsterdam. He died in 1661. He left a son, an obscure painter and a fourth DAVID RIJCKAERT, who was born in 1649, and died after 1698.

RIJCKAERT, FRIEDRIK, painter, was a member of the Guild of St. Luke at Antwerp, 1550. About 1570 he painted a large altar-piece for the church of St. Jacques.

RIJCKAERT, MARTIN, painter, son of David the first, was born at Antwerp in 1587, and was for a time a disciple of Tobias Verhaecht, an artist of considerable celebrity. Martin had only one arm. On leaving Verhaecht he went to Italy, where he studied several years, and returned to his native country with a great variety of drawings from the most remarkable views in the vicinity of Rome. With these resources, he distinguished himself as one of the ablest landscape painters of his time. He was fond of ruins, rocks, mountains, and waterfalls. His works are occasionally decorated with figures by Jan Brueghel. He lived in habits of intimacy with Vandyck, who painted his portrait in his series of eminent artists. Rijckaert died at Antwerp in 1631 or 1632.

Florence.	*Uffizi.*	Waterfall near Tivoli. 1610. (*Signed.*)
Hanover.	*Gallery.*	Mountain Landscape. 1624. (*Signed.*)
Madrid.	*Prado.*	The Alchemist. 1616. (*Signed.*)

There is a portrait of him by Van Dyck at Madrid in the Padro Gallery.

RIJCKAERT, PAUL, painter, born at Antwerp, 1592, another son of David Rijckaert the first. Nothing is known of his life or works.

RIJN, REMBRANDT HARMENSZ VAN, was certainly born at Leyden, and on July 15, but the exact year is still a matter of debate. Orlers, a burgomaster of the town, writing in 1641, states that the year was 1606. Various documents, however, discovered of late years, have been utilized to throw doubt on his assertion, but as these are inconsistent with one another, indicating respectively 1603, 1604, 1605, 1606 or 1607, too much reliance cannot be placed on them, and as Orlers was indisputably in a position to know the facts, there seems no good reason for discrediting his authority. He was the son of a miller named Harmen or Hermann Gerritsz, who assumed the affix van Rijn, and of his wife Neeltje, the daughter of a baker, Willems of Suydtbroeck. The paternal home stood close to the "White," the western, gate of Leyden, and immediately behind the mill of which Rembrandt's father was half owner. In Vosmaer's 'Life of Rembrandt' the details of his family tree and of his parents' condition in the world are elaborately set out. He was the fifth of six children, but his parents were comfortably off, and, determined that he should have a good education, entered him on May 25, 1620, as a student in the Faculty of Letters at the Leyden University, in order that, as Orlers puts it, "he might in the fulness of time be able to serve his native city and the Republic with his knowledge." But such studies as these were not at all to the boy's tastes, and, before he had been long *aux prises* with Latin, his father became convinced that his inclination for art would have to be allowed its way. The lad was accordingly placed in the studio of Jacob von Swanenburch, a respectable painter and a member of an old Leyden family. With him Rembrandt stayed three years, and made good progress, giving such promise of future excellence that in 1624 he was allowed to remove to the more famous studio of Pieter Lastman at Amsterdam. This step was probably due to the suggestion of Jan Lievensz, a fellow-aspirant to art, and an intimate friend of Rembrandt's, who had already spent two years under Lastman. Six months of his instruction, however, proved more than enough for Rembrandt. His new teacher had visited Rome, and acquired the artificial Italianate manner with which Rembrandt, the earnest seeker after truth in nature, could have no sympathy. In the course of the same year he returned to Leyden and set himself "to study and practise painting alone and in his own way," according to Orlers. His earliest known pictures date from three years later, 'St. Paul in Prison,' at Stüttgart, signed both *Rembrand fecit* and *R. f.* 1627, and the 'Money-changer,' at Berlin, signed *R. H.* 1627. In 1628 Rembrandt received Gerard Dou as his pupil, who remained with him until in 1631 he migrated to Amsterdam, where he lived for the rest of his life. There, in the following year, he painted his first corporation picture, the famous 'Lesson in Anatomy,' and on June 22, 1634, he married at t'Bildt, Saskia van Uylenborch. The Uylenborchs were a good Friesland family, one or two of whose members had already married into art and literature. At the time of her marriage Saskia was twenty-two years of age, and her husband twenty-seven. In 1635 their first child, a son, christened Rombertus, was born, but did not long survive, and a daughter Cornelia, born in 1638, was equally short-lived, as was a second daughter, also named Cornelia, who was born in July, but died in August 1640. In September 1641 their last child, Titus, was born, and in June 1642 Saskia died, and was buried on the 19th in the Oudekerk. By her will this son Titus was made ostensibly her heir, but the absolute command of her property was secured to Rembrandt during his life, unless he married again. In that case half of the joint estate at the time of her death was to be placed in trust for Titus, though Rembrandt was still to enjoy the interest. The will also directed that if Rembrandt became owner through the decease of his son, and should then marry again, he should cede one half of Saskia's property to her sister Hiskia. For the due performance of these provisions Saskia expressly forbade any legal security to be taken from Rembrandt, "because she had confidence that he would behave in the matter in exact obedience to his conscience." The same year saw the completion of 'The Night Watch,' as the sortie of the Company of Banning Cocq has long been called, and about the same time, probably, began the friendship between the painter and Jan Six, afterwards, but not until Rembrandt had been twenty-two years in his grave, Burgomaster of Amsterdam. Six was born in 1618, and was therefore twenty-four in 1642. He acquired some repute as a savant and poet at a very early age, and married the daughter of Nicholas Tulp, the central figure in 'The Anatomy Lesson.' His friendship for Rembrandt remained unshaken till the latter's death. In 1645 the artist did the etching from the window of his country house known as 'Six's Bridge,' in 1647 he etched the celebrated dry-point 'Portrait of Six,' and in 1656 he began, but never finished, a portrait of him in oils. With the death of Saskia and the failure of the 'Night Watch' to satisfy the subscribers, Rembrandt's prosperity began to wane. In 1647 Saskia's relations deemed it necessary to have the value of the estate at her death put on record, and thenceforward financial and domestic troubles thickened around the unfortunate artist. In 1649 one Geertje Dircz, who had been acting as nurse to the infant Titus, brought against him the equivalent of an action for breach of promise of marriage, though without success. Between 1650 and 1652 he found himself reduced to the necessity of selling a pearl necklace which had been Saskia's, and in 1653 he was borrowing money right and left. In 1654 his servant, Hendrickje Stoffels, who had already borne him a child in 1652, was summoned before the Consistory of her church and severely reprimanded on account of her notorious relations with him. Soon afterwards a second child was born, and christened Cornelia, and from this and other circumstances, slight in themselves, there is some faint reason to infer that he may have married Hendrickje about that time, though this remains at present mere conjecture. On May 17, 1656, another guardian to Titus was legally appointed in Rembrandt's place, and this was speedily followed by the declaration of his bankruptcy, and the making of an inventory of all his

possessions, and in September 1658 these were sold by auction. His patrons in the meantime seem to a large extent to have deserted him, although in 1661 he painted one of his finest works, 'The Syndics of the Drapers,' at Amsterdam. In or about 1662 died Hendrickje Stoffels, who, whether his wife or no, had done all that lay in her power to avert his ruin, and when, in spite of her efforts, that was accomplished, remained faithful to him in adversity. The lawyers all this time had been busy with his affairs, but it was not until 1665 that the courts finally decided that Titus was entitled to take possession of his share of the estate, of which, however, less than one-third remained available. The house in the Breestraat which, in his days of prosperity, he had bought, had been sold long before, and after residing for a time in the Bloemgracht he had removed to the Lauriergracht. The settlement of his affairs probably facilitated his return to the Rozengracht. In 1668 Titus married his cousin Magdalena, but his happiness was brief, for on September 4 of the same year his burial in the Westerkerk is recorded. In March of the following year his widow gave birth to a daughter who was christened Titia, and in October we find the last fact of Rembrandt's troubled career in the Doelboek, or registry of deaths, of the Westerkerk—"Tuesday, October 8, 1669, Rembrandt van Rijn, painter, on the Rozengracht, opposite the Doolhof. Leaves two children." To whom these last words apply has been made the subject of a somewhat unnecessary discussion. It has even been suggested that they were the offspring of an entirely imaginary marriage with a Catherina van Wijck, but there can be no reasonable doubt that one was his daughter Cornelia, while in all probability his daughter-in-law was meant by the second.

Rembrandt's pupils were numerous. In his early period they included Gerard Dou, Ferdinand Bol, Flinck, Backer, De Wet, and De Poorter. Some few years later this list was increased by the names of Victors, Van den Eeckhout, and Philips de Koninck. About 1840 Lavecq, Ovens, Paudiss, Verdoel, Heerschop, Drost, Carel Fabritius, and Hoogstraten were the principal occupants of the little rooms at the top of the house in the Breestraat which the painter filled with his scholars. Later still their places were taken by Maes, Renesse, Dullaert, Willemans, Mayr, Wulfhagen, Uylenborch, and, last of all, Aert de Gelder. Rembrandt was the greatest artistic individuality of the 17th century. He excelled in every branch of painting to which he seriously turned his hand, while he took up an art, that of etching, which before his time had been humble and insignificant, and set it upon a pedestal round which artists have been crowding, in hopeless emulation, ever since. As a painter he was equally great in conception and execution; his hand was the skilful, sympathetic servant of a commanding imagination. It is the same with his etchings. Technically they are still unapproached, while in vigorous dramatic expression no man has yet surpassed them. Yet we find Rembrandt often at his most characteristic, sometimes at his best in the numberless marvellous drawings, sketches, and studies which he left behind. The following list of his chief dated pictures, arranged in chronological order, has been compiled from the best authorities.

1625? Portrait of a Young Girl. (*Signed* REMDT.)
1627. The Money-Changer. (*Signed* R. H.) *Berlin.*
St. Paul in Prison. (Signed *Rembrand fecit Rf.*) *Stüttgart.*
1628. Samson captured by the Philistines. (*Signed* R. H. L.) *Berlin.*
The Denial of St. Peter. (*Signed* R. H. L.) *Private.*
1629. Portrait of himself. (*Signed* R. H. L.) *Gotha.*
1630. Portrait of Maurice Huyghens. (*Signed* R. H. L.) *Hamburg.*
Portrait of himself. (*Signed.*) *Private.*
Portrait of himself. (*Signed* R. H. L.) *Private.*
Portrait of an Old Man. (*Signed* R. H. L.) *Cassel.*
Portrait of his Father, called Philon the Jew. (*Signed* R. H. L.) *Innsbruck.*
Joseph interpreting his Dreams. (Signed *Rembrandt.*) *Six Collection, Amsterdam.*
A Philosopher in Meditation. (*Signed* R. H. L.) *Private.*
1631. A Bust of his Father. (*Signed* R. H. L.) *Private.*
Portrait of a Young Man (? Gerard Dou.) (*Signed* R. H. L.) *Windsor Castle.*
St. Anastasius. (Signed *Rembrant.*) *Stockholm.*
The Holy Family. (Signed *Rembrandt f.*) *Munich.*
The Presentation in the Temple. (*Signed* R. H.) *The Hague.*
Portrait of an Old Woman, called the Prophetess Anna. (*Signed* R. H. L.) *Oldenburg.*
Portrait of a Merchant. (*Signed* R. H. L.) *St. Petersburg.*
St. Peter in Prison. (*Signed* R. H. L.) *Private.*
Portrait of Nicholas Ruts. (*Signed* R. H. L.) *Private.*
Portrait of himself. (*Signed.*) *Private.*
Portrait called Hugo Grotius. (Signed *Rembrandt fec.*) *Brunswick.*
1632. Portrait of a Young Woman. (*Signed* R. H. L.) *Vienna.*
Portrait of Saskia. (Signed *R. van Rijn.*) *Liechtenstein Collection, Vienna.*
The Jewish Fiancée. (Signed *Rembrandt f.*) *Liechtenstein Collection, Vienna.*
Portrait of a Jew. (Signed *Rembrandt.*) *Private.*
Portrait of a Young Man. (Signed *R. H. L. van Rijn f.*) *Dulwich College.*
Portrait of Martin Looten. (*Signed* R. H. L.) *Private.*
Portrait of Rembrandt's Mother. (Signed *Rembrandt.*) *Wallace Collection.*
Portrait of himself. (Signed *R. H. L. van Rijn.*) *Private.*
Portrait of his sister? (Signed *R. H. L. van Rijn.*) *Private.*
Portrait of Lysbeth van Rijn. (Signed *Rembrandt H. L. van Rijn.*) *Private.*
Portrait of a Man. (Signed *Rembrandt f.*) *Private.*
Portrait of an Old Woman. (Signed *R. van Rijn.*) *Private.*
Head of an Old Man. (*Signed* R. H. L.) *Cassel.*
Study of an Old Man. (Signed *R. H. L. van Rijn.*) *Cassel.*
Portrait of an Old Man. (Signed *R. H. L. van Rijn.*) *Oldenburg.*
The Anatomy Lesson. (Signed *Rembrandt fe.*) *The Hague.*
Portrait of a Young Woman. (Signed *R. H. L. van Rijn.*) *Milan.*
Portrait of Saskia. (Signed *R. H. L. van Rijn.*) *Stockholm.*
Study of an Old Man. (Signed *R. H. L. van Rijn.*) *Stockholm.*
Portrait of a Young Man. (Signed *R. H. L. van Rijn.*) *Private.*
Portrait of Beeresteyn. (*Signed* R. H.) *Private.*
Portrait of his Wife. (*Signed* R. H.) *Private.*
St. John. (Signed *Rembrandt f.*) *Private.*
Portrait called Matthys Kalkoen. (*Signed.*) *Private.*
Portrait of Joris de Caulery. (Signed *R. H. L. van Rijn.*) *Private.*
Portrait of a Young Man called Tulp. (*Signed* R. H. L.) *Private.*
1633. Portrait of Saskia. (Signed *Rembrandt f.*) *Private.*
Portrait of Saskia. (Signed *Rembrandt.*) *Private.*
The Shipbuilder and his Wife. (Signed *Rembrandt f.*) *Buckingham Palace.*

Portrait of a Lady and Gentleman. (Signed *Rembrandt f.*) *Private.*
Portrait of a Boy. (Signed *Rembrandt f.*) *Wallace Collection.*
Portrait of his Sister, or Saskia. (*Signed* R. H. L.) *Private.*
A Philosopher in Meditation. (Signed *R.van Rijn.*) *Louvre.*
Portrait of Rembrandt. (Signed *Rembrandt f.*) *Louvre.*
Portrait of Cornelia Pronck. (Signed *Rembrandt f.*) *Private.*
Portrait of a Young Man rising from a Chair. (Signed *Rembrandt f.*) *Private.*
Portrait of a Boy. (Signed *Rembrandt f.*) *Private.*
Portrait of himself laughing. (Signed *Rembrandt f.*) *Private.*
Portrait of a Woman. (Signed *Rembrandt f.*) *Brunswick.*
Portrait of Jan Herman Krul. (*Signed.*) *Cassel.*
Portrait of Saskia. (Signed *Rembrandt ft.*) *Dresden.*
Portrait of Willem Burchgraeff. (Signed *Rembrandt f—it.*) *Dresden.*
Portrait of Margaretha van Biderbeecq. (Signed *Rembrandt fct.*) *Frankfort.*
Study of an Old Man. (Signed *Rembrandt f.*) *Metz.*
Portrait of a Turk. (Signed *Rembrandt f.*) *Munich.*
Head of a Child. (Signed *Rembrandt.*) *Private.*

1634. Portrait of a Young Woman. (*Signed.*) *Private.*
Portrait of an Old Woman. (Signed *Rembrandt f.*) *National Gallery.*
Head of a Boy (Signed *Rembrandt ft.*) *Private.*
Portrait of himself. (Signed *Rembrandt f.*) *Louvre.*
Portrait of Martin Daey. (Signed *Rembrandt ft.*) *Private.*
Portrait of Machteld van Doorn. (*Signed.*) *Private.*
Portrait of Hans Alenson. (Signed *Rembrandt.*) *Private.*
Portrait of his Wife. (Signed *Rembrandt.*) *Private.*
Portrait of himself. (Signed *Rembrandt f.*) *Berlin.*
Portrait of himself. (Signed *Rembrandt f.*) *Cassel.*
Portrait of himself. *Turin.*
The Descent from the Cross. (Signed *Rembrandt f.*) *St. Petersburg.*
The Incredulity of St. Thomas. (Signed *Rembrandt f.*) *St. Petersburg.*
The Jewish Bride. (Signed *Rembrandt.*) *St. Petersburg.*
Portrait of a Young Man. (Signed *Rembrandt f.*) *St. Petersburg.*
Queen Artemisia viewing the ashes of Mausolus. (Signed *Rembrandt f.*) *Madrid.*
Portrait of a Young Woman. (*Signed.*) *Private.*
Portrait of Saskia. (*Signed.*) *Private.*

1635. An Old Man. (Signed *Rembrandt f.*) *Private.*
Portrait of himself. (Signed *Rembrandt.*) *Liechtenstein Collection.*
Portrait of a Rabbi. (Signed *Rembrandt.*) *Private.*
Portrait of an Old Woman. (Signed *Rembrandt f.*) *Private.*
Portrait of a Rabbi. (Signed *Rembrandt.*) *Hampton Court.*
Portrait of Rembrandt. (Signed *Rembrandt.*) *Private.*
The Ship of St. Peter. (Signed *Rembrandt ft.*) *Private.*
Portrait of an Old Man. (Signed *Rembrandt f.*) *Private.*
Portrait of an Old Woman. (*Signed.*) *Private.*
Portrait of a Man. (Signed *Rembrandt f.*) *National Gallery.*
Portrait of a Lady. (Signed *Rembrandt f.*) *Private.*
Portrait of Anthoni Copal. (Signed *Rembrandt f.*) *Private.*
Portrait of Saskia. (Signed *Rembrandt f.*) *Private.*
Diana, Actæon, and Callisto. (Signed *Rembrandt fc.*) *Private.*
Samson threatening his father-in-law. (Signed *Rembrandt ft.*) *Berlin.*
The Capture of Ganymede. (Signed *Rembrandt fc.*) *Dresden.*
Portrait of a Lady. (Signed *Rembrandt f.*) *Private.*
The Sacrifice of Isaac. (Signed *Rembrandt f.*) *St. Petersburg.*

1636. Portrait of a Man. (*Signed.*) *Liechtenstein Collection.*
Samson captured by the Philistines. (Signed *Rembrandt f.*) *Private.*
Portrait of a Woman. (Signed *Rembrandt f.*) *Liechtenstein Collection.*
Portrait of a Young Woman. (*Signed.*) *Private.*
The Ascension. (Signed *Rembrandt f.*) *Munich.*
Portrait of Saskia. (Signed *Rembrandt f.*) *Private.*

1637. Portrait of Henry Swalm. (Signed *Rembrandt.*) *Antwerp.*
St. Francis Praying. (Signed *Rembrandt f.*) *Private.*
Portrait of a Burgomaster. (Signed *Rembrandt f.*) *Private.*
Portrait of himself. (Signed *Rembrandt.*) *Private.*
Portrait of himself. (Signed *Rembrandt f.*) *Louvre.*
Susannah at the Bath. (Signed *Rembrandt f.*) *The Hague.*
Portrait of a Man, called Sobieski. (Signed *Rembrandt f.*) *St. Petersburg.*
The Parable of the Master of the Vineyard. (Signed *Rembrandt f.*) *St. Petersburg.*
Susannah and the Elders. (Signed *Rembrandt.* Doubtful.) *Private.*

1638. A Mountain Landscape. (*Signed* R.) *Private.*
Landscape with Good Samaritan. (Signed *Rembrandt f.*) *Cracow.*
Christ and Mary Magdalen at the Tomb. (Signed *Rembrandt f.*) *Buckingham Palace.*
Portrait of an Old Man. (Signed *Rembrandt.*) *Louvre.*
Portrait of a Man. (Signed *Rembrandt f.*) *Brunswick.*
Samson propounding his Riddle to the Philistines. (Signed *Rembrandt f.*) *Dresden.*

1639. A slaughtered Ox. (*Signed* R.) *Private.*
Portrait of his Mother. (*Signed.*) *Vienna.*
Portrait of Alotte Adriaans. (Signed *Rembrandt f.*) *Private.*
The Good Samaritan. (Signed *Rembrandt.* Forged?) *Private.*
Portrait of a Man. (Signed *Rembrandt f.*) *Cassel.*
The Man with the Bittern. (Signed *Rembrandt ft.*) *Dresden.*
The Resurrection. (Signed *Rembrandt f.*) *Munich.*
The Lady of Utrecht. (Signed *Rembrandt.*) *Amsterdam.*

1640. Abraham dismissing Hagar. (Signed *Rembrandt f.*) *Victoria and Albert Museum.*
Portrait of himself. (Signed *Rembrandt f. conterfeyct.*) *National Gallery.*
The Salutation. (Signed *Rembrandt.*) *Private.*
The Carpenter's Home. (Signed *Rembrandt f.*) *Louvre.*
The Peace of the Country. (Signed *Rembrandt.*) *Rotterdam.*
Portrait of Paulus Doomer: 'The Gilder.' (*Signed.*) *Private.*
Portrait of an Old Woman. (*Signed.*) *Private.* The last figure may be 6.

1641. Portrait of a Man. (Signed *Rembrandt f.*) *Brussels.*
Portrait of his Wife. (Signed *Rembrandt f.*) *Buckingham Palace.*
Portrait of the Minister Anslo. (Signed *Rembrandt.*) *Berlin.*
Saskia holding a Pink. (Signed *Rembrandt f.*) *Dresden.*
The Sacrifice of Manoah. (Signed *Rembrandt f.*) *Dresden.*
Portrait of Anna Vymer. (Signed *Rembrandt f.*) *Six Collection.*

1642. Portrait of an Old Man. (*Signed.*) *Buda-Pesth.*
Portrait of a Woman. (Signed *Rembrandt f.*) *Private.*
Portrait of a Rabbi. (Signed *Rembrandt f.*) *Private.*
The Sortie of the Company of Banning Cocq. (Signed *Rembrandt f.*) *Amsterdam.*
The Reconciliation of David and Absalom. (Signed *Rembrandt f.*) *St. Petersburg.*

1643. Portrait of a Gentleman with a Hawk. (Signed *Rembrandt f.*) *Private.*
Portrait of a Lady with a Fan. (Signed *Rembrandt f.*) *Private.*
Portrait of an Old Man. (Signed *Rembrandt f.*) *Private.*
Portrait of Saskia? (Signed *Rembrandt.*) *Berlin.*
An Old Woman weighing Gold. (Signed *Rembrandt.* Forged?) *Dresden.*
Portrait of a Young Man. (Signed *Rembrandt f.*) *Dresden.*
Portrait of himself. (Signed *Rembrandt f.*) *Weimar.*
Portrait of Rembrandt. (Signed *Rembrandt.*) *Private.*
The Toilet of Bathsheba. (Signed *Rembrandt f.*) *The Hague.*
Rembrandt's Mother? (Signed *Rembrandt f.*) *St. Petersburg.*
Portrait of a Man. (*Signed.*) *Private.*
Portrait called the Dutch Admiral. (*Signed.*) *Private.*
Portrait of his Wife. (*Signed.*) *Private.*

1644. A Man with a Sword. (Signed *Rembrandt ft.*) *Private.*
The Woman taken in Adultery. (Signed *Rembrandt.*) *National Gallery.*
Portrait of a Man. (Signed *Rembrandt.*) *Private.*
Portrait called the Constable of Bourbon. (Signed *Rembrandt.*) *Private.*

1645. A Young Girl at a Window. (Signed *Rembrandt f.*) *Dulwich College.*
The Tribute Money. (Signed *Rembrandt f.*). *Private.*
Portrait of a Rabbi. (Signed *Rembrandt f.*) *Berlin.*
The Wife of Tobit with the Goat. (Signed *Rembrandt f.*) *Berlin.*
Joseph's Dream. (Signed *Rembrandt f.*) *Berlin.*
Portrait of Sylvius. (Signed *Rembrandt.*) *Private.*
The Holy Family. (Signed *Rembrandt*). *St. Petersburg.*
Portrait called Manasseh ben Israel. (*f.* and date alone left.) *St. Petersburg.*
An Orphan Girl of Amsterdam. (*Signed.*) *Private.*

1646. Portrait of a Young Man. (Signed *Rembrandt f.*) *Private.*
The Adoration of the Shepherds. (Signed *Rembrandt f.*) *National Gallery.*
A Winter Landscape. (Signed *Rembrandt f.*) *Cassel.*
The Woodchopper. (Signed *Rembrandt ft.*) *Cassel.*
The Adoration of the Shepherds. (Signed —*ndt.*) *Munich.*

1647. Portrait of Nicholas Berchem. (Signed *Rembrandt f.*) *Private.*
Portrait of his Wife. (Signed *Rembrandt f.*) *Private.*
Shepherds reposing at night. (Signed *Rembrandt f.*) *Dublin.*
Portrait of an Old Man. (*Signed.*) *Private.*
Susannah and the Elders. (Signed *Rembrandt.*) *Berlin.*

1648. Hannah teaching the infant Samuel to read. (*Signed.*) *Private.*
Christ at Emmaus. (Signed *Rembrandt f.*) *Louvre.*
The Good Samaritan. (Signed *Rembrandt.*) *Louvre.*
Christ at Emmaus. (*Signed.*) *Private.*
Christ at Emmaus. (*Signed.*) *Copenhagen.*

1650. Portrait of himself. (*Signed.*) *Cambridge.*
The Deposition. (Signed *Rembrandt.*) *Dublin.*
Tobit and his Wife. (Signed *Rembrandt.*) *Private.*
Portrait called Rembrandt's Brother. (Signed *Rembrandt.*) *The Hague.*

1651. Portrait of an Old Man. (Signed *Rembrandt.*) *Private.*
The Man with a Baton. (Signed *Rembrandt.*) *The Louvre.*
Noli-me-tangere. (Signed *Rembrandt f.*) *Brunswick.*
Portrait of himself. (Signed *Rembrandt f.*) *Private.*
The Girl with a Broom. (Signed *Rembrandt f.*) *St. Petersburg.*

1652. Portrait of an Old Man. (Signed *Rembrandt f.*) *Private.*
Portrait of Bruyningh. (Signed *Rembrandt f.*) *Cassel.*

1653. Portrait of a Man called Van der Hooft. (*Signed.*) *Private.*

1654. Portrait of an Old Woman. (Signed *Rembrandt.* Forged?) *Brussels.*
The Woman bathing. (Signed *Rembrandt f.*) *National Gallery.*
Bathsheba. (Signed *Rembrandt fecit.*) *Louvre.*
Portrait of an Old Man with a Beard. (Signed *Rembrandt f.*) *Dresden.*
Portrait of an Old Woman. (Signed *Rembrandt f.*) *St. Petersburg.*
Portrait of an Old woman. (Signed *Rembrandt f.*) *St. Petersburg.*
Study of an Old Jew. (Signed *Rembrandt f.*) *St. Petersburg.*
Portrait of an Old Man. (Signed *Rembrandt f.*) *St. Petersburg.*
The Young Servant. (*Signed.*) *Stockholm.*

1655. A Man in Armour. (Signed *Rembrandt f.*) *Glasgow.*
Portrait of Titus. (Signed *Rembrandt f.*) *Private.*
Portrait of Titus. (Signed *Rembrandt f.*) *Private.*
The Slaughter-house. (Signed *Rembrandt f.*) *Louvre.*
Joseph accused by Potiphar's Wife. (Signed *Rembrandt f.*) *Berlin.*
A Man in Armour. (Signed *Rembrandt.*) *Cassel.*
Joseph accused by Potiphar's Wife. (Signed *Rembrandt f.*) *St. Petersburg.*
Portrait of an Old Man. (*Signed.*) *Stockholm.*
Portrait of an Old Woman. (*Signed.*) *Stockholm.*

1656. Portrait of a Young Woman. (*Signed.*) *Copenhagen.*
Portrait of Arnold Tholinx. (Signed *Rembrandt f.*) *Private.*
St. John the Baptist preaching. (Signed *Rembrandt.*) *Berlin.*
Portrait of an Architect. (*Signed. Forged?*) *Cassel.*
Jacob blessing Joseph's Sons. (Signed *Rembrandt.*) *Cassel.*
The Parable of the Labourers in the Vineyard. (Signed *Rembrandt f.*) *Frankfort.*
The Anatomy Lesson of Dr. Deyman. *A Fragment.* (Signed *Rembrandt f.*) *Amsterdam.*

1657. The Adoration of the Magi. (Signed *Rembrandt.*) *Buckingham Palace.*
Portrait of Catrina Hoogh. (Signed *Rembrandt f.*) *Private.*
Portrait of a Rabbi. (Signed *Rembrandt.* Date obscure.) *National Gallery.*
Portrait of an Old Woman. (Signed *Rembrandt f.*) *Private.*
Portrait of himself. (Signed *Rembrandt.*) *Dresden.*
Portrait of a Young Woman trying on an Earring. (Signed *Rembrandt f.*) *St. Petersburg.*

1658. Portrait of himself. (Signed *Rembrandt.*) *Private.*
An Old Woman cutting her Nails. (Signed *Rembrandt f.*) *Private.*
Portrait of a Young Man. (Signed *Rembrandt.*) *Louvre.*
Philemon and Baucis. (*Signed.*) *Private.*

1659. Portrait of himself. (Signed *Rembrandt f.*) *Private.*
Portrait of a Merchant. (Signed *Rembrandt f.*) *Private.*
Portrait of an Old Man. (Signed *Rembrandt.*) *National Gallery.*
A Man in a Red Cloak. (Signed *Rembran.*) *Private.*
Moses breaking the Tables of the Law. (Signed *Rembrand f.*) *Berlin.*
Jacob wrestling with the Angel. (Signed *Rembrandt f.*) *Berlin.*

Portrait of a very Old Woman. (*Signed.*) *Private.*
1660. Portrait of himself. (Signed *Rembrandt f.*) *Private.*
A Monk reading. (*Signed.*) *Private.*
Portrait of himself. (*Signed* REM. *f.*) *Louvre.*
Portrait of a Young Man. (Signed *Rembrandt.*) *Private.*
Portrait of a Young Monk. (*Signed.*) *Private.*
1661. Portrait called Cornelius Jansenius. (Signed *Rembrandt.* Forged?) *Private.*
Portrait called Rembrandt's Cook. (Signed *Rembrandt f.*) *Private.*
Portrait of an Old Woman. (Signed *Rembrandt f.*) *Private.*
Portrait of an Old Woman. (*Signed.*) *Épinal.*
St. Matthew. (Signed *Rembrandt f.*) *Louvre.*
The risen Christ. (Signed *Rembrandt f.*) *Aschaffenbourg.*
A Pilgrim at Prayer. (Signed *Rembrandt.*) *Private.*
Christ. (Signed *Rembrandt f.*) *Private.*
The Syndics of the Drapers. (Signed *Rembrandt f.*) *Amsterdam.*
Portrait of himself. (Signed *Rembrandt f.*) *Private.*
1663. Homer reciting his Poems. (Signed *—andt f.*) *The Hague.*
1664. The Death of Lucretia. (*Signed.*) *Private.*
1665. Portrait of an Old Man. (*Signed.*) *New York.*
1666. Portrait of a Youth. (Signed *Rembrandt.*) *Private.*
Portrait of a Woman. (Signed *Rembrandt f.*) *National Gallery.*
Portrait of Jeremias de Decker. (Signed *Rembrandt f.*)
1667. Portrait of an Old Man. (Signed *Rembrandt f.*) *Private.*
1668. The Flagellation. (Signed *Rembrandt.*) *Darmstadt.*

The dates in the following list of pictures are more or less conjectural, though, in those cases where a definite year is recorded, there is strong outside evidence for believing that it is the correct one.

Before 1630.
Portrait of himself. About 1627. *Cassel.*
A Philosopher reading by Candlelight. About 1627. *Private.*
Portrait of his Father. About 1628. *Nantes.*
Portrait of a Boy. (*Signed* R. H. L.) About 1628. *Private.*
Portrait of his Mother. About 1628. *Private.*
Judas with the price of the Betrayal. 1628 or 1629. *Private.*
The raising of Lazarus. About 1628. *Private.*
Portrait of his Father. 1628. *Tours.*
Portrait of his Mother. About 1628. *The Hague.*
Portrait of his Father. About 1628. *The Hague.*
Study of himself. About 1629. *Private.*
Portrait of himself. About 1629. *Private.*
Christ at Emmaus. (*Signed* R. H.) About 1629. *Private.*
Portrait of a Young Man. (*Signed.*) About 1629. *Private.*
Portrait of himself. About 1629. *Nuremberg.*
St. Paul. About 1629. *Nuremberg.*
Portrait of his Father. (*Signature and date*, 1641, *forged.*) About 1629. *Amsterdam.*
Portrait of himself. About 1629. *The Hague.*
Portrait of a Man laughing. 1629 or 1630. *The Hague.*
Head of a Boy. About 1629. *Private.*
Portrait of a Young Girl. Between 1628 and 1630. *Stockholm.*
1630 to 1634 inclusive. Study of his Father. About 1630. *Private.*
Portrait of a Man. 1630 or 1632. *Vienna.*
Portrait of a Woman. 1630 or 1632. *Vienna.*
Portrait of a Young Man. 1630 or 1631. *Dublin.*
Portrait of his Mother. About 1630. *Private.*
Portrait of an Old Man. About 1630. *Private.*
Portrait of the Painter's Sister. (Signed *R. H. L. Van Rijn.*) *Private.*
Portrait of his Father. About 1630. *St. Petersburg.*
Portrait of his Father. (*Signed* R.) About 1630. *Rotterdam.*
Portrait of a Young Girl. (*Signed* R. H.) About 1630. *The Hague.*
Portrait of his Sister. About 1630. *Private.*
Portrait of an Old Man. (*Signed* R. H. L.) About 1630. *Schwerin.*
Presentation in the Temple. About 1630. *Private.*
Diana bathing. About 1631. *Private.*
Judith. (*Signed* R.) About 1631. *Berlin.*
Portrait of a Young Girl. Between 1630 and 1634. *Private.*
An Old Woman reading. (Signed *Rembrandt ft.*) About 1631. *Private.*
Portrait of an Old Woman. About 1631. *Windsor.*
Zachariah receiving the prophecy of the birth of John the Baptist. (Signed *Rembrandt f.*) 1631 or 1632. *Private.*
Portrait of his Father. About 1632. *Private.*
Portrait of Burgomaster Pellicorne and his Son. (Signed *Rembrandt.*) About 1632. *Wallace Collection.*
Portrait of his Wife and Daughter. (Signed *Rembrandt*, 16—.) About 1632. *Wallace Collection.*
The Good Samaritan. About 1632. *Wallace Collection.*
Portrait of an Old Man. About 1632. *Private.*
The Rape of Proserpine. About 1632. *Berlin.*
Portrait called Coppenol. (Signed *R. H. L. van Rijn.*) About 1632. *Cassel.*
Portrait of an Old Man. About 1632. *Private.*
The Descent from the Cross. (Signed *Rembrandt f.*) 1633. *Munich.*
The Elevation of the Cross. 1633. *Munich.*
Portrait of an Old Man. (Signed *Rembrandt f.*) About 1633. *St. Petersburg.*
A Philosopher in Meditation. 1633. *Louvre.*
Portrait of himself. (Signed *Rembrandt f.*) Between 1633 and 1635. *Wallace Collection.*
The Entombment. 1633 or 1634. *Glasgow.*
Petitioners to a Biblical King. 1633 or 1634. *Private.*
Portrait of an Old Man. About 1633. *Private*
Portrait of Saskia. About 1633. *Private.*
Tobit curing his Father's Blindness. (*Signed and dated* 1634 *or* 1636.) *Private.*
Portrait of Saskia. About 1634. *Private.*
Portrait of himself. About 1634. *Berlin.*
Portrait of Saskia. About 1634. *Cassel.*
Portrait of Rembrandt as an Officer. About 1634. *The Hague.*
Portrait of a Young Man putting on his Armour. About 1634. *Private.*
The Prodigal Son. About 1634. *Private.*
1635 to 1639 inclusive. Portrait of a Man. About 1635. *Private.*
Portrait of a Young Woman. About 1635. *Private.*
The Burgomaster Pancras and his Wife. About 1635. *Buckingham Palace.*
A Rabbi. About 1635. *Private.*
Portrait of himself. (Signed *Rembrandt* 1635 or 1638.) *Private.*
Portrait of himself. About 1635. *Private.*
Portrait of a Saint. (*Signed* R. *f.*) About 1635. *Private.*
St. Paul in Meditation. About 1635. *Private.*
Portrait of a Young Woman. About 1635. *Cassel.*
Rembrandt and Saskia. (Signed *Rembrandt fec.*) About 1635. *Dresden.*
Portrait of himself. About 1635. *Florence.*
Portrait of a Rabbi. About 1635. *Private.*
The finding of Moses. About 1635. *Private.*
St. Paul. About 1636. *Vienna.*
The Feast of Belshazzar. About 1636. *Private.*
Portrait of Saskia. About 1636. *Private.*
Ecce Homo. 1636. *National Gallery.*
The Standard-bearer. (Signed *Rembrandt* 163–.) About 1636. *Private.*
Portrait of an Oriental. (Signed *Rembrandt ft.*) About 1636. *St. Petersburg.*
Danaë. (Signed *Rembrandt* -6-6.) Probably 1636. *St. Petersburg.*

The Flight into Egypt. (Signed *Rembrandt f.*) About 1636. *The Hague.*
Portrait of an Old Lady. 1636 or 1637. *Private.*
Portrait of an Old Man. About 1637. *Private.*
The Entombment. Between 1636 and 1638. *Munich.*
The Angel quitting Tobit and his Family. 1637. *Louvre.*
A Woman at her Toilet. (Signed *Rem—.*) About 1637. *The Hague.*

1640 to 1644 inclusive.

Portrait of himself. About 1640. *Private.*
Dead Peacocks. (Signed *Rembrandt.*) About 1640. *Private.*
Landscape. About 1640. *Private.*
Portrait of a Young Negro. About 1640. *Wallace Collection.*
Landscape. About 1640. *Wallace Collection.*
Portrait of himself. 1640. *Wallace Collection.*
Portrait of an Old Woman. About 1640. *Private.*
Stormy Landscape. (Signed *Rembrandt f.*) About 1640. *Brunswick.*
The Good Samaritan. About 1640. *Private.*
Portrait of Elizabeth Bas. About 1640. *Amsterdam.*
Portrait of an Old Woman. (Signed *Rembrandt.*) Between 1640 and 1643. *St. Petersburg.*
Portrait of Dr. Bonus. (Signed *Rembrandt*, 164–.) Probably 1642. *Private.*
Portrait of himself. Between 1640 and 1645. *Private.*
Portrait of a Young Man. Between 1640 and 1645. *Private.*
Portrait of an Old Woman. (*Signed and dated* 1640 *or* 1646.) *Private.*
Portrait of a Man. About 1640. *New York.*
The Cradle. Between 1643 and 1645. *Private.*

1645 to 1649 inclusive.

Portrait of an Old Man. (Signed *Rembrandt.*) About 1645. *Private.*
Portrait of himself. (Signed *Rembrandt*, 164–.) About 1645. *Buckingham Palace.*
Portrait of a Lady called the Wife of Sylvius. About 1645. *Private.*
Man reading. About 1645. *Copenhagen.*
Landscape with Swans. About 1645. *Private.*
Portrait of himself. (Signed *Re—.*) About 1645. *Carlsruhe.*
Portrait of an Old Man. About 1645. *Dresden.*
Landscape. About 1645. *Oldenburg.*
Christ at the Column. About 1646. *Private.*
Portrait of Ephraim Bonus. Probably 1647. *Six Collection.*
A Woman bathing. 1647. *Louvre.*
Susannah. About 1647. *Private.*
Joseph's Coat. About 1647. *Private.*
Christ on the Cross. About 1648. *Private.*
Portrait of a Young Artist drawing. (Signed *Rembrandt*, 164–.) About 1648. *Private.*
Portrait of Marshal Turenne. 1649. *Private.*
An Old Woman meditating over a Book. About 1649. *Private.*

1650 to 1654 inclusive.

Study of a Rabbi. Between 1650 and 1655. *Private.*
A Young Woman in Bed. (Signed *Rembrandt*, 16—.) About 1650. *Edinburgh.*
The Slaughter-house. (Signed *Rembrandt*, 16—.) About 1650. *Glasgow.*
Portrait of Coppenol. About 1650. *Private.*
Portrait of a Girl. About 1650. *Private.*
Tasters in a Cellar. About 1650. *Private.*
Portrait of an Old Man. About 1650. *Private.*
Portrait of Rembrandt's Brother. About 1650. *Private.*
Portrait of a Woman holding a Book. About 1650. *Private.*
Portrait of Rembrandt's Brother. About 1650. *Berlin.*
Daniel's Vision. About 1650. *Berlin.*
The Ruin. (Signed *Rembrandt.*) About 1650. *Cassel.*
Portrait of an Old Man. About 1650. *Strasburg.*
Narcissus. About 1650. *Amsterdam.*
Abraham receiving the Angels. About 1650. *St. Petersburg.*
The Sons of Jacob showing him Joseph's blood-stained Coat. (Signed *Rembrandt.*) About 1650. *St. Petersburg.*
The Disgrace of Haman. (Signed *Rembrandt.*) About 1650. *St. Petersburg.*
Pallas. About 1650. *St. Petersburg.*
The Prophetess Hannah teaching the infant Samuel to read. About 1650. *St. Petersburg.*
Young Gipsy holding a Medal. About 1650. *Private.*
Head of Christ. About 1652. *Private.*
Portrait of Hendrickje Stoffels. About 1652. *Louvre.*
Portrait of himself. Between 1652 and 1654. *Leipzig.*
The Mill. About 1654. *Private.*
Tobit and the Angel. About 1654. *Glasgow.*
Portrait of an Old Woman. About 1654. *Private.*
Study of a Young Boy. About 1654. *Private.*
A Woman praying. About 1654. *The Hague.*
Portrait of an Old Woman. 1654. *St. Petersburg.*
Portrait of an Old Man. About 1654. *St. Petersburg.*
Portrait of an Old Man. (Signed *Rembrandt f.*, 16—.) About 1654. *St. Petersburg.*
Portrait of a Rabbi. Between 1654 and 1656. *Private.*

1655 to 1659 inclusive.

The Repose of the Holy Family. About 1655. *Buda-Pesth.*
Portrait of a Polish Horseman. About 1655. *Private.*
Study of an Angel. About 1655. *Private.*
Study of an Old Man. About 1655. *Private.*
Portrait of an Old Woman. (*Signed* RH.) About 1655. *Private.*
Portrait of Burgomaster Six. About 1655. *Private.*
Portrait of his Wife. (Signed *Rembrandt.*) Probably 1655. *Private.*
Portrait of an Old Man. About 1655. *Wallace Collection.*
Portrait of a Young Man. About 1655. *Wallace Collection.*
Portrait of a Rabbi. About 1655. *Private.*
Portrait of a Woman called Rembrandt's Cook. About 1655. *Private.*
Portrait of a Rabbi. About 1655. *Private.*
Portrait of a Man. About 1655. *Louvre.*
Study of an Old Man. About 1655. *Berlin.*
Portrait of an Old Man. About 1655. *Cassel.*
Portrait of an Old Man. Between 1655 and 1657. *Cassel.*
Portrait of a Young Girl. About 1655. *Cologne.*
Portrait of himself. About 1655. *Florence.*
Portrait of a Boy. Between 1655 and 1660. *Private.*
Portrait of himself. (Signed *Rembrandt.*) About 1656. *Private.*
Portrait of a Young Man. (*Signed.*) About 1656. *Copenhagen.*
Head of Christ. About 1656. *Private.*
Pilate washing his Hands. About 1656. *Private.*
Portrait of a Man. About 1656. *Dresden.*
Portrait of an Old Man. About 1656. *Schwerin.*
St. Peter's Denial. (Signed *—mbr—.*) About 1656. *St. Petersburg.*
Portrait of himself. About 1658. *Vienna.*
Portrait of a Young Man singing. About 1658. *Vienna.*
St. Paul. (*Signed.*) About 1658. *Private.*
Portrait of himself. About 1658. *Private.*
Portrait of Burgomaster Six. Between 1658 and 1660. *Six Collection.*
Portrait of an Old Man. (Signed *Rembrandt*, 16—.) About 1658. *Florence.*
Christ. Between 1658 and 1660. *Private.*
Portrait of an Admiral. About 1658. *Private.*
Portrait of himself. (*Signed and dated* 165–.) About 1659. *Private.*
Portrait of himself. (Signed *Rembrandt*, 165–.) About 1659. *Cassel.*
Henrietta Stoffels looking through the curtains she is drawing aside. (*Dated* 165–). *Edinburgh, National Gallery. Bought in* 1892.

1660 to 1664 inclusive.

Portrait of a Woman. (Signed *Rembrandt.*) About 1660. *Private.*
A Woman with Flowers. About 1660. *Private.*
Portrait of a Man. About 1660. *Private.*
Portrait of a Young Man. About 1660. *Private.*
Portrait of a Young Man. About 1660. *Private.*
Portrait of a Lady with an Ostrich Feather. About 1660. *Private.*
Portrait of Titus. About 1660. *Private.*
Portrait of a Monk. About 1660. *National Gallery.*
Portrait of an Old Man. About 1660. *Private.*
Portrait of a Young Man. About 1660. *St. Petersburg.*
The Standard-bearer. Between 1660 and 1662. *Private.*
The Circumcision. About 1661. *Private.*
Venus and Cupid. About 1661. *Louvre.*
Portrait of a Man. (Signed *Rembrandt*, 166–.) About 1661. *St. Petersburg.*
The Conspiracy of Claudius Civilis. 1661. *Stockholm.*
Portrait of Hendrickje Stoffels. About 1662. *Berlin.*
Portrait of himself. About 1664. *National Gallery.*
The Unmerciful Servant. About 1664. *Wallace Collection.*
David playing before Saul. Between 1660 and 1665. *Private.*
Portrait of himself. Between 1660 and 1665. *Private.*

1665 to 1669 inclusive.

Portrait of a Young Woman. (Signed *Rembrandt.*) About 1665. *Private.*
Portrait of himself. About 1665. *Private.*
The Jewish Bride. (Signed *Rembrandt*, 166–.) About 1665. *Amsterdam.*
Portrait of an Old Man. About 1666. *Dresden.*
Portrait of himself. (*Signed.*) Between 1666 and 1668. *Vienna.*
Portrait of a Man. Between 1666 and 1668. *Private.*
Portrait of a Young Woman. Between 1666 and 1668. *Private.*
Portrait of himself. About 1666. *Florence.*
Portrait of a Family. (Signed *Rembrandt.*) About 1668. *Brunswick.*
Esther, Haman, and Ahasuerus. About 1668. *Private.*
The Prodigal Son. (Signed *R. V. Rijn f.*) 1666 or 1668. *St. Petersburg.*

The dates of the following pictures are quite uncertain.

Portrait of Saskia. *Antwerp.*
Portrait of an old Jew. *Antwerp.*
Portrait of Rembrandt's Mother. *Private.*
Isaac and Esau. *Private.*
Landscape. *Private.*
Portrait of an Old Woman. *Private.*
The Holy Family. *Private.*
Portrait of an Old Man. (Signed *Rembrandt.*) *Dublin.*
Abraham receiving the Angels. *Private.*
The Painter's Studio. *Glasgow.*
Jeremiah mourning over the destruction of Jerusalem. *Glasgow.*
Study of an Old Man. *Glasgow.*
Portrait of himself. *Glasgow.*
Portrait of a Burgomaster. (Signed *Rembrandt f.*) *Private.*
Portrait of Rembrandt's Sister. *Private.*
A Jewish Rabbi. *Buckingham Palace.*
A man-at-arms. *Private.*
Portrait of Rembrandt's Mother. *Private.*
A Jew Merchant. *National Gallery.*
Landscape. *National Gallery.*
Christ taken down from the Cross. *National Gallery.*
Portrait of a Burgomaster. *National Gallery.*
Portrait of an Old Lady. *National Gallery.*
Portrait of an Orator. *Private.*
Landscape. *Private.*
Portrait of a Man. *Private.*
Rembrandt's Father's Mill. *Private.*
Portrait of a Man. *Private.*
The Angel departing from Tobit. *Private.*
The dismissal of Hagar. *Private.*
Portrait of himself. *Private.*
Landscape. *Private*
Portrait of a Man. *Private.*
Portrait of a Lady. *Private.*
Head of a Man. *Private.*
A Girl with a Rose-bud. (Signed *Rembrandt.*) *Private.*
Study of an Old Man. *Private.*
Portrait of a Lady. *Private.*
Landscape. *Private.*
Jan Six at a Window. *Private.*
Portrait of a Man. *Private.*
Portrait of an Old Man. *Private.*
Head of an Old Man. *Private.*
David playing before Saul. *Frankfort.*
Study of an Old Man. *Private.*
Portrait of an Old Man. *Turin.*
Portrait of an old Jew. (*Signed* RT. *f.*) *St. Petersburg.*
An Accountant standing by a Table. *Private.*
Head of a Young Man. *Private.*
Portrait called Six. *Private.*
Portrait called his Wife. *Private.*
The Mills. *New York.*
The Adoration of the Shepherds. *New York.*
Portrait of himself. *Private.*
Portrait of a Boy. *Private.*
Portrait called Six. (*Signed.*) *Private.*

The following are the authentic etchings of known date.

1628. Rembrandt's Mother. (*Signed* R. H. L.)
1629. A Bust of himself. (*Signed* R. H. L.)
1630. Rembrandt with an air of grimace. (*Signed* R. H. L.)
Rembrandt with his mouth open. (*Signed* R. H. L.)
Rembrandt in a fur cap and light dress. (*Signed* R. H. L.)
Rembrandt with curly hair rising into a tuft. (*Signed* R. H. L.)
The Presentation, with the Angel. (*Signed* R. H. L.)
Two Beggars, a Man and a Woman, conversing. (*Signed* R. H. L.)
A Beggar sitting on a Hillock. (*Signed* R. H. L.)
A Man standing. (*Signed* R. H. L.)
Profile of a bald Man with a jewelled chain. (*Signed* R. H. L.)
Profile of a bald Man. (*Signed* R. H. L.)
An Old Man with a large beard. (*Signed* R. H. L.)
Rembrandt laughing. (*Signed* R. H. L.)
Rembrandt with haggard eyes. (*Signed* R. H. L.)
An Old Man sitting in a chair and wearing a high cap. (*Signed* RT.)
And Old Man with a large square beard. (*Signed* R. H. L.)
1631. Rembrandt with a broad hat and mantle. (*Signed* RT.)
Rembrandt with a round fur cap, full face. (*Signed* R. H. L.)
The Blind Fiddler. (*Signed* R. H. L.)
The little Polander. (*Signed* R. H. L.)
A Woman beneath a Tree. (*Signed* R. H. L.)
A Man with a short beard and embroidered cloak. (*Signed* R. H. L.)
An Old Man with a pointed beard. (*Signed* R. H. L.)
Rembrandt's Mother, her hand resting on her breast. (*Signed* R. H. L.)
Rembrandt's Mother. (*Signed* RT.)
1632. St. Jerome kneeling. An arched print. (Signed *Rembrandt f.*)
The Rat-killer. (*Signed* R. H. L.)
The Persian. (*Signed* R. H. L.)
1633. Rembrandt with a scarf round his neck. (Signed *Rembrandt f.*)
The Descent from the Cross. (Signed *Rembrandt f.*)
An Old Woman, etched no lower than the chin. (Signed *Rembrandt f.*)
1634. Rembrandt with a drawn sword held upright. (Signed *Rembrandt f.*)

[*From the etching*

THE THREE TREES

Portrait of an unknown Man with a sabre. (Signed *Rembrandt f.*)
Joseph and Potiphar's Wife. (Signed *Rembrandt f.*)
Christ and the Disciples at Emmaus. (Signed *Rembrandt f.*)
A Young Woman reading. (Signed *Rembrandt f.*)
Saskia with pearls in her hair. (Signed *Rembrandt f.*)

1635. Jesus driving out the Money-lenders. (Signed *Rembrandt f.*)
The Martyrdom of St. Stephen. (Signed *Rembrandt f.*)
St. Jerome kneeling. (Signed *Rembrandt f.*)
The Pancake Woman. (Signed *Rembrandt f.*)
The Mountebank. (Signed *Rembrandt f.*)
Portrait of Johannes Uijtenbogaerd. (Signed *Rembrandt f.*)

1636. Rembrandt and his Wife. (Signed *Rembrandt f.*)
The Prodigal Son. (Signed *Rembrandt f.*)
Portrait of Manasseh ben Israel. (Signed *Rembrandt f.*)
Rembrandt's Wife, and five other heads. (Signed *Rembrandt f.*)

1637. Abraham sending away Hagar and Ishmael. (Signed *Rembrandt f.*)
A Young Man seated. (Signed *Rembrandt f.*)
An Old Man wearing a rich velvet cap. (Signed *Rembrandt f.*)
Three Heads of Women, one asleep. (Signed *Rembrandt.*)

1638. Rembrandt with a Mezetin cap and feather. (Signed *Rembrandt f.*)
Adam and Eve. (Signed *Rembrandt f.*)
The little Jewish Bride. (Signed *Rembrandt f.*)

1639. Rembrandt leaning upon a stone ledge. (Signed *Rembrandt f.*)
The Death of the Virgin. (Signed *Rembrandt f.*)
A Jew with a high cap. (Signed *Rembrandt f.*)

1640. The Beheading of St. John the Baptist. (Signed *Rembrandt f.*)
An Old Man with a square beard and divided fur cap. (Signed *Rembrandt f.*)

1641. The Angel d parting from Tobit and his Family. (Signed *Rembrandt f.*)
The Virgin and Child in the clouds. (Signed *Rembrandt f.*)
The Baptism of the Eunuch. (Signed *Rembrandt f.*)
The large Lion-hunt. (Signed *Rembrandt f.*)
Jacob and Laban. (Signed *Rembrandt f.*)
The School-master. (Signed *Rembrandt f.*)
The Card-player. (Signed *Rembrandt f.*)
Landscape with a Cottage and Hay-barn. (Signed *Rembrandt f.*)
Landscape with a Mill-sail. (Signed *Rembrandt f.*)
Rembrandt's Mill. (Signed *Rembrandt f.*)
Portrait of a Man with a chain and cross. (Signed *Rembrandt f.*)
Portrait of Corneliez Claes Anslo. (Signed *Rembrandt f.*)

1642. The Raising of Lazarus. (Signed *Rembrandt f.*)
The Descent from the Cross. (Signed *Rembrandt f.*)
St. Jerome. In Rembrandt's dark manner. (Signed *Rembrandt f.*)
A Man in an Arbour. (Signed *Rembrandt f.*)

1643. The Hog. (Signed *Rembrandt f.*)
The three Trees. (Signed *Rembrandt f.*)

1644. The Shepherd and his Family. (Signed *Rembrandt f.*)

1645. Abraham conversing with Isaac. (Signed *Rembrandt f.*)
Repose in Egypt. (Signed *Rembrandt f.*)
Six's Bridge. (Signed *Rembrandt f.*)
View of Omval, near Amsterdam. (Signed *Rembrandt f.*)
Boat-house, called the Grotto. (Signed *Rembrandt f.*)

1646. An aged Beggar. (Signed *Rembrandt f.*)
Ledikant. (Signed *Rembrandt f.*)
A Man seated on the Ground. (Signed *Rembrandt f.*)

1647. Ephraim Bonus. (Signed *Rembrandt f.*)
Jan Six. (Signed *Rembrandt f.*)

1648. Rembrandt drawing. (Signed *Rembrandt f.*)
Medea, or the Marriage of Jason and Creusa. (Signed *Rembrandt f.*)
A Jew's Synagogue. (Signed *Rembrandt f.*)
Beggars at the Door of a House. (Signed *Rembrandt f.*)

1650. Jesus appearing to the Disciples. (Signed *Rembrandt.*)
The Shell, or the Damier. (Signed *Rembrandt f.*)
The three Cottages. (Signed *Rembrandt f.*)
A Village with a square Tower. (Signed *Rembrandt f.*)
Landscape with a Village and Swans. (Signed *Rembrandt.*)
Landscape with a Canal and large Boat. (Signed *Rembrandt f.*)

1651. The Flight into Egypt. (Signed *Rembrandt f.*)
The Gold-weigher's Field. (Signed *Rembrandt.*)
Clement de Jonghe. (Signed *Rembrandt f.*)

1652. Jesus disputing with the Doctors. (Signed *Rembrandt f.*)
Landscape with a vista. (Signed *Rembrandt f.*)

1654. The Circumcision, with the Cask and Net. (Signed *Rembrandt f.*)
The Flight into Egypt; the Holy Family crossing a Rill. (Signed *Rembrandt f.*)
Jesus and His Parents returning from Jerusalem. (Signed *Rembrandt f.*)
The Holy Family with the Serpent. (Signed *Rembrandt f.*)
Jesus disputing with the Doctors. (Signed *Rembrandt f.*)
The Descent from the Cross. (Signed *Rembrandt f.*)
Christ at Emmaus. (Signed *Rembrandt f.*)
The Game of Golf. (Signed *Rembrandt f.*)

1655. Abraham's Sacrifice. (Signed *Rembrandt f.*)
Four prints for 'Piedra Gloriosa.' (Signed *Rembrandt.*)
Christ before Pilate. (Signed *Rembrandt f.*)
Thomas Jacobsz Haring. (Signed *Rembrandt f.*)

1656. Abraham entertaining the Angels. (Signed *Rembrandt f.*)
Johannes Lutma. (Signed *Rembrandt f.*)

1657. St. Francis praying. (Signed *Rembrandt f.*)

1658. A Woman preparing to dress after bathing. (Signed *Rembrandt f.*)
A Woman with her feet in the water. (Signed *Rembrandt f.*)
A Negress. (Signed *Rembrandt f.*)

1659. St. Peter and St. John at the Gate of the Temple. (Signed *Rembrandt f.*)
Antiope and Jupiter. (Signed *Rembrandt f.*)

1661. The Woman with an Arrow. (Signed *Rembrandt f.*)

The following etchings are of more or less uncertain date.

Sketch of a Beggar. About 1629.
Two Beggars, a Man and a Woman, coming from behind a bank. (*Signed* R. H. L.) 1629 or 1630.
Three profiles of Old Men. 1629 or 1630.
A Beggar sitting. (*Signed* R. H. L. 1630 *or* 1635.)
Rembrandt. A small head stooping. About 1630.
Rembrandt with a broad nose. 1630 or 1631.
An Old Man with a bald head and large beard. 1630 or 1631.
A Man on Horseback. 1630 or 1632.
An Old Man with a short beard. 1630 or 1632.
The Circumcision. 1630 or 1636.
Jesus disputing with the Doctors. (*Signed* RT. 1630 *or* 1636.)
Sketches, with a head of Rembrandt. (*Signed* RT. 1630 *or* 1650.)
The Flight into Egypt. 1630, or between 1632 and 1640.
A Beggar with a wooden leg. About 1630, or between 1632 and 1640.
A Beggar leaning upon a stick. 1630. About 1631 or 1641.
Rembrandt with bushy hair. About 1631.
A Beggar sitting in an elbow-chair. About 1631.
A ragged Peasant. About 1631.
Diana bathing. (*Signed* RT. *f.*) About 1631.
Danaë and Jupiter. (*Signed* RT.) About 1631.

Bust of an Old Man with a large beard. About 1631.
The Man with three moustaches. About 1631.
Rembrandt's Mother seated, looking to the right. (*Signed* R. H. L. *f.*) About 1631.
Sketches, with a head of Rembrandt. About 1631.
A Beggar walking towards the left. About 1631, or between 1632 and 1640.
A Woman sitting upon a hillock. 1631 or 1635.
An Old Man with a short beard. 1631 or 1635.
A Turkish Slave. 1631 or 1635.
Bust of an Old Man. 1631 or 1635.
Bust of an Old Man. 1631 or 1635.
A sheet of sketches, afterwards divided into five. 1631 or 1635.
The Bathers. (Signed *Rembrandt f.*, 1631 or 1651.)
An Old Man with a large white beard and fur cap. (*Signed* R. H. L. *f.*) 1632 or 1635.
Small grotesque head. 1632 or 1635.
Holy Family: the Virgin with the Linen. (*Signed* RT.) 1632 or 1640.
An Old Man lifting his hand to his cap. 1632–1640 or 1639.
Two Women in separate Beds. 1632–1640 or 1639.
The Shepherds in a Wood. 1632–1640 or 1641.
The Cottage with the white pales. (Signed *Rembrandt f.*) 1632, 1635, 1642, or 1645–9.
Jesus Christ's body carried to the Tomb. (Signed *Rembrandt.*) 1632 or about 1645.
The Rest in Egypt. 1632–1640, 1641–1642, or 1647.
Landscape with a cow drinking. 1632–1640 or 1649.
An arched Landscape with an Obelisk. 1632–1640 or 1650.
Portrait of Coppenol. 1632 or about 1651.
The Adoration of the Shepherds. 1632–1640, or about 1652.
A Polander walking towards the right. About 1633 or 1635.
Rembrandt with moustache and small beard. About 1634.
The Crucifixion. About 1634 or 1635.
Three heads of women: Saskia at the top. 1635 or 1636.
Peasant carrying Milk-pails. 1636 or about 1650.
An arched Landscape with a Flock of Sheep. (Signed *Rembrandt f.*, 1636 or 1650.)
Rembrandt in a flat cap and slashed vest. About 1638.
Abraham caressing Isaac. 1638 or 1639.
A Physician feeling the Pulse of a Patient. About 1639.
Sketch of a Tree. 1638–1640 or 1643.
The Presentation in the vaulted Temple. 1639 or 1641.
A large Tree by a House. About 1640.
The Flute-player. (Signed *Rembrandt f.*, 1640 or 1641.)
A view of Amsterdam. 1640 or 1641.
A Young Woman with a Basket. 1640 or about 1642.
The Crucifixion. 1640 or 1648.
The Triumph of Mordecai. 1640 or 1648–1650.
The Bull. (Signed *Rembrandt f.*, 164–.) 1640 or 1649.
The Canal. 1640 or 1652.
A small Lion-hunt with a Lioness. About 1641.
A Lion-hunt. About 1641.
A Battle-scene. About 1641.
The Draughtsman. About 1641.
Portrait of a Boy. (Signed *Rembrandt f.*, 164–.) About 1641.
The Star of the Kings. 1641 or about 1652.
A Woman in a large cap. About 1642.
The Spanish Gipsy. 1642 or about 1647.
St. Jerome. (Signed *Rembrandt f.*, 1642 or 1648.)
A Village, with a river and sailing vessel. About 1645.
An old Man resting his hands on a book. 1645 or 1646.
Landscape with a Man sketching. 1645 or 1646.
Jan Cornelis Sylvius. (Signed *Rembrandt*, 1645 or 1646.)
St. Peter. (Signed *Rembrandt f.*, 1645 or 1655.)
Academical figures of two Men. About 1646.
Portrait of Jan Asselyn. (*Signed* REMBRA. *f.*, 164–.) 1647 or 1648.
A Landscape with a ruined Tower. 1648 or 1650.
Dr. Faustus. 1648 or 1651.
Allegorical piece. (Signed *Rembrandt f.*, 1648 or 1658.)
Jesus Christ healing the Sick. 1649 or 1650.
The Sportsman. 1650 or 1653.
King David on his Knees. (Signed *Rembrandt f.*, 1651 or 1652.)
Tobit blind, with the Dog. (Signed *Rembrandt f.*, 1651 or 1652.)
A woman sitting before a Dutch Stove. (Signed *Rembrandt f.*, 165–.) 1651, 1657, or 1658.
Jesus Christ preaching. About 1652.
Portrait of Titus. 1652 or 1654.
Jesus Christ entombed. 1652 or 1654.
The three Crosses. (Signed *Rembrandt f.*, 1653 or 1655.)
The Presentation in the Temple. 1653, 1654, or 1657.)
The Nativity. (Signed *Rembrandt f.*) About 1654.
The little Goldsmith. (Signed *Rembrandt*, 1654 or 1655.)
Jacob Haring. About 1655.
Abraham Francen. 1655 or 1656.
Dr. Arnoldus Tholinx. 1655 or 1656.
Christ in the Garden of Olives. (Signed *Rembrandt*, 165–.) 1655 or 1657.
Jesus and the Samaritan Woman. (Signed *Rembrandt f.*, 1657 or 1658.)
Coppenol. 1652 or 1661.

There is, furthermore, a large number of etchings, signed or unsigned, each of which is rejected by one or more of the authorities though accepted, sometimes with enthusiastic eulogies, by others: of these the following are some of the most important.

Profile of a bald Man. (*Signed* R. H. L. 1630.)
A Man in full face. (*Signed* R. H. L. 1630.)
A Philosopher with an hour-glass. (*Signed* R. H. L. 1630.)
A Man in a broad hat. (*Signed* RT. 1630 *or* 1638.)
Rembrandt with a mantle and cap. (*Signed* R. H. L. 1631.)
Rembrandt with curly hair. (*Signed* RT. 1631.)
A Peasant with his hands behind him. (Signed *Rembrandt*, 1631.)
An Old Man without a beard. (*Signed* R. H. L. 1631.)
A Beggar in a tattered cloak. (*Signed* RT. 1631.)
Lazarus Klap, or the Dumb Beggar. (*Signed* R. H. L. 1631.)
An Old Beggar seated with a dog by his side. (*Signed* R. H. L. 1631.)
An Old Man with a large beard. (*Signed* R. H. L. 1631.)
An Old Man with a beard. (*Signed* R. H. L. 1631.)
A bald Old Man with his mouth open. (*Signed* R. H. L. 1631.)
A Man in a round fur cap. (*Signed* R. H. L. 1631.)
An Old Man with a square beard and cap. (*Signed* R. H. L. 1631.)
An Old Man with a straight beard. (*Signed* R. H. 1631.)
A head wearing a cap. (*Signed* RT. 1631.)
An Old Man with a bald head. (*Signed* R. H. L. 1631.)
Bust of a Man with curly hair. (*Signed* RT. 1631.)
Rembrandt's Mother in a widow's dress. (Signed *Rembrandt f.*)
An Old Woman in a black veil. (*Signed* RT. 1631.)
Jacob mourning for Joseph. (Signed *Rembrandt van Rijn*, 1632 or 1633.)
The Raising of Lazarus. (Signed *R. H. L. Rijn f.*)

J. RILEY

Walker and Cockerell photo] [*National Portrait Gallery*

JAMES II.

The Descent from the Cross. (Signed *Rembrandt f. cum privil.*, 1633.)
The Good Samaritan. (Signed *Rembrandt inventor et fecit*, 1633.)
Adverse Fortune. (Signed *Rembrandt f.*, 1633.)
Portrait of Jan Cornelis Sylvius. (Signed *Rembrandt*, 1633, 1634, or 1636.)
The Angel appearing to the Shepherds. (Signed *Rembrandt f.*, 1634.)
The Samaritan Woman at the Ruins. (Signed *Rembrandt f.*, 1634.)
The Landscape with a Cow. (*Signed* R. H. L. 1634.)
The Gold-weigher, or Uijtenbogaerd. (Signed *Rembrandt f.*, 1635.)
Ecce Homo. (*Rembrandt f.* 1636 *cum privile.*)
Joseph telling his Dreams. (Signed *Rembrandt f.*, 1638.)
Rembrandt etching a plate. (Signed *Rembrandt f.*, 1645.)
A nude Man seated, called the Prodigal Son. (Signed *Rembrandt f.*, 1648.)
St. Jerome. *Unfinished.*
A Peasant with Wife and Child. M. B.

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Malcolm Bell, 'Rembrandt and his Work.' (Bells, 1899.)
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RILEY, JOHN, born in London in 1646, received instructions from Isaac Fuller and Gerard Zoust. He was little noticed till after the death of Sir Peter Lely, though he is justly described by Walpole as one of the best native painters that had then flourished in England. His talents were obscured by the fame, rather than the merit, of Sir Godfrey Kneller, and have been since depressed through his best works being ascribed to Lely. Riley was of an amiable and rather diffident character, and was easily put out of conceit with his own works. Charles II. sat to him, but almost frightened the poor artist out of the profession by crying, when he saw the picture, 'Is this like me? Then, odd's fish, I'm an ugly fellow.' James II. and his queen also sat to him, as did their successors, William and Mary, who appointed him their painter. Among his portraits may also be named those of Lord Keeper North and Bishop Saunderson. Jonathan Richardson was married to a near relation of Riley, and profited by his will. Riley died in London in 1691, and was buried in Bishopsgate Church. The following portraits by him are in the National Portrait Gallery:

Bishop Burnet.
James II.
William, Lord Russell.
Edmund Waller.
Lord Crewe, Bishop of Durham.

RILLAERT, JAN VAN, the elder, painter, was a native of Louvain, where he was working in 1528. In 1547 he became painter to the corporation, and director of the 'Omgang.' In 1549 he designed the principal decorations for the 'Joyeuse Entrée' of Philip II., and he was also employed upon the blazons for the funeral service of the Emperor Charles V. In 1560 he decorated the sheriffs' room in the town-hall. He also executed numerous works for churches and convents in his native town. He practised engraving, and several plates still exist, engraved upon copper, and signed with his initials. By his wife, Madeleine du Vivier, he had one son, Jan, *q. v.* He died in 1568. Among his works are the following:

Louvain. *Hôtel de Ville.* Four Panels painted on both sides as follows:
1. The Fall of Simon Magus.
Saint Margaret and the Dragon.
2. Defeat of the Mahometans.
The Deliverance of St. Peter.
3. The Miraculous Draught of Fishes.
Christ bearing His Cross.
4. Decapitation of St. Catharine.
Calvary.
Louvain. *Ch. of St. Pierre.* Consecration of St. Evartius, Bishop of Orleans.
Vienna. The Assumption.

RILLAERT, JAN VAN, the younger, was the son of the last-named, and probably his pupil. He married a rich wife, Marie Claes, and after a sojourn in Denmark returned to Louvain and settled there. The dates of his birth and death are uncertain. No mention of him occurs in the town archives after 1591. In 1588 he was commissioned, jointly with the painter Leonard van Marienbergh, to determine the value of the painting by Mabuse, which the town of Louvain wished to buy from the Augustine Order for presentation to the King of Spain. In the church of St. Pierre, at Louvain, there is a 'Resurrection' by him.

RIMINALDI, GIROLAMO, painter, brother of Orazio, practised at Pisa in the early part of the 17th century. He survived his brother, whose last work he completed. As a painter he was greatly inferior to Orazio.

RIMINALDI, ORAZIO, born at Pisa in 1598, was first a scholar of Aurelio Lomi, but afterwards studied at Rome under Orazio Lomi, called Gentileschi. During a residence of some years at Rome, he studied from the great Roman masters, and also from the antique. On his return to Pisa he distinguished himself as one of the most promising artists of his time. He followed, in the early part of his life, the principles of Michel-angelo Caravaggio, which he soon after abandoned for those of Domenichino. He painted several pictures for the churches of Pisa, one of which, 'The Martyrdom of St. Cecilia,' has since been placed in the Florentine Gallery. In the cathedral are two Scripture subjects by him, representing the 'Brazen Serpent,' and 'Samson destroying the Philistines.' His last work was an 'Assumption of the Virgin,' which he did not live to finish. Riminaldi died of the plague in 1630.

RIMINI, PIETRO DA, lived in the early part of the 14th century, and is the author of a 'Crucifixion' at Urbania, near Urbino. Paintings in S. Maria Portofuori in Ravenna are attributed to him.

RIMMER, ALFRED, black-and-white artist and antiquary; born August 9, 1829, at Liverpool; worked for some time in Canada; subsequently settled in England (Chester); published a number of illustrated works on English topography, such as 'Ancient Streets and Homesteads of England,' 'Pleasant Spots about Oxford,' 'Rambles about Eton and Harrow,' 'About England with Dickens,' &c. He died at Chester, October 27, 1893.

RINALDO, DOMENICO, painter, called RINALDO MANTOVANO, practised at Mantua, about 1550, and was a pupil of Giulio Romano. His works show great promise, but his career was cut short by a premature death. At Vienna there is a 'Triumph of Julius Cæsar' by him, and two pictures in the National Gallery, 'The Capture of Carthagena and Continence of Scipio,' and the 'Rape of the Sabine Women, with the subsequent reconciliation between the Romans and Sabines,' are now ascribed to him instead of to his master.

RINALDI, SANTO, called IL TROMBA, an excellent painter of battles, landscapes, and architecture, born at Florence about 1620, was a scholar of Furini. Though he painted much, and was eminent in his day, very little of his history is recorded. It is supposed that he died in 1676.

RINCON, ANTONIO DEL. See DEL RINCON.

RINCON, FERNANDO DEL. See DEL RINCON.

RING, HERMAN TOM, the son and pupil of Ludwig Ring, the elder, born at Münster in 1521. Like his father, he is chiefly known by one work—a 'Resurrection of Lazarus,' which was painted in 1546 for the cathedral at Münster; in it the traces of Italian influence are plainly marked. It is good in colour and highly finished. Of his other works we may name: 'Christ on the Cross,' 'Christ healing the Sick,' 'Christ on the Cross, with Mary, Joseph, and donors,' 'St. Luke and St. John,' 'Christ in Gethsemane,' 'Christ and the Apostles,' which are in Münster, and twelve Prophets and Sibyls in the Gallery of Augsburg. He died in 1599.

RING, LUDGER TOM, the elder, the founder of a family of Westphalian artists, who flourished in the 16th century, was born at Münster in 1496. He is chiefly known by an 'Intercession of Christ and the Virgin (with the donor by their side) for the world, which is about to be destroyed by God.' It is dated 1538, and executed in a simple and dignified manner, in the style of the early German painters. In the Museum at Münster there are also, 'A Man and his Wife,' a half-length 'Portrait of a Man,' and a 'Madonna.' He died in 1547.

RING, LUDGER TOM, called the younger, to distinguish him from his grandfather Ludwig Ring the elder, born at Münster in 1522, was the son of Herman Ring, and painted homely domestic subjects, but he has also left some portraits, and in the Berlin Museum is a 'Marriage at Cana,' dated 1562. Ring died in 1583.

RING, PIETER DE, an admirable painter of subjects of still-life, flourished about the middle of the 17th century. If not a native of Holland, he practised his art there, as most of his pictures are, or were, confined to that country, though the Dutch writers seem to know nothing of his history. In 1648-9 he was inscribed on the registers of the Leyden guild of St. Luke, and was still painting in that town in 1660. In the Museum at Amsterdam there is a picture by him, representing a table covered with blue velvet, on which are various kinds of fruit, oysters, and other shell-fish. He was a successful follower of Jan D. de Heem. He generally introduced a *ring* as his signature. In the Berlin Museum there is a picture by him, signed with his name and dated 1650, representing a globe, a book in which is the picture of a man blowing soap-bubbles, an hour-glass, dice, musical instruments, &c.

RINGE, CHRISTOPH GOTTFRIED, painter, born at Bernburg, 1713. He died mad in 1797. His pictures, which are rare, betray his mental disease.

RINGLY, GOTTHARD, or GOTTFRIED, (RINGGLI,) painter and engraver, was born at Zurich in 1575. All that is known of his life is, that he was employed by the authorities of Berne to paint some pictures relative to the history of that city, and that the Painters' Guild ineffectually attempted to prevent him painting. Of his etchings, 'David playing the Harp,' and his illustrations of Joshua Maler's 'Gutjahr für alle Christen,' are well known. They are marked with a cipher composed of the letters *G. R.* Ringly died in 1635.

RIOU, EDOUARD, French painter, born December 2, 1833, at Saint Servan (Ille et Vilaine); devoted himself to landscape; painted various scenes from the Fontainebleau district; produced successful pastels of Egyptian scenery. He was well known as an illustrator of Jules Verne's tales. He died in Paris, January 27, 1900.

RIOULT, LOUIS EDOUARD, painter, born at Montdidier, October 26, 1780. He was a pupil of Regnault and of David, and painted classical and historical subjects, but he was particularly successful in studies of girls bathing, &c., of which he painted a large number. Among his works are the following:

Girl playing with a Zephyr.
Siege of Ostend. (*At Versailles.*)
Leda.
Diana.
The Death of d'Assas.
A Scholar giving his breakfast to a poor man.

He died in 1855.

RIPANDA, GIACOMO, an obscure painter of the 15th century. He studied in Rome, and practised portrait painting towards the close of the century.

RIPOSO, FELICE. See FICHERELLI.

RIPPINGILLE, EDWARD VILLIERS, an English subject painter, born at King's Lynn in 1798. He was self-taught as an artist, and first practised at Bristol, exhibiting at the Royal Academy from 1819. His subjects were taken from English rural life until he visited Italy in 1837, when for some years his inspiration was Italian. In 1841 he paid a second visit to Italy. He delivered lectures on art, and devoted much attention to literature, contributing to various periodicals. He died suddenly at Swan village railway station, near Birmingham, in 1859. Amongst his pictures are:

Liverpool. *Corporation Gall.* Portrait of Dr. Raffles.
London. *Bridgewater House.* A Brigand's Wife.
South Kensington. *Museum.* Mendicants of the Campagna.
Enlisting.
Scene in a Gaming-house.
A Country Post-office.
A Recruiting Party.
Going to the Fair.
Stage-coach Breakfast.
Progress of Drunkenness. (*A series of six pictures.*)

RIQUIER, L., a Flemish subject painter, born in 1795 at Antwerp, where he studied under Van

Bree. After visiting Italy he settled in Paris. Amongst his works are:

Brussels. *Museum.* A Family of Brigands.
Haarlem. *Museum.* Rubens presenting Adrian Brouwer to his Wife.

RISING, JOHN, an English subject and portrait painter, born about the middle of the 18th century. He practised in London, and exhibited at the Academy from 1785 to 1814. Amongst his works are:

Herts. *Hatfield House.* Portrait of First Marquis of Downshire.
Oxford. *Bodleian Library.* Portrait of Sir W. Blackstone. 1781.

RISLER, AUGUSTE CHARLES, French painter; born at Cernay (now Sennheim), Alsace, in 1819; a pupil of Paul Delaroche; completed his art-studies by travel in Italy. His chief successes obtained by portraits; of these we may cite: 'Portrait de M. Meunier,' 'Portrait de Mme. T.,' 'La Belle Alsacienne,' &c. He died in Paris, April 13, 1899.

RISS, FRANÇOIS, painter, born at Moscow in 1804. He was a pupil of Gros, and practised in France. He exhibited at the Salon between 1831 and 1866. At Versailles there is a portrait of Henri François D'Aguesseau, Chancelier de France, by him; and at the Ministry of the Interior a 'St. Vincent de Paul at Marseilles,' and 'Feast in the house of Simon the Pharisee.' His wife, PAULINE, was also a painter.

RIST, GOTTFRIED, engraver, a native of Stuttgart, was a pupil of Johann Gotthard Müller in the early part of this century, and engraved the following plates:

Death of Raphael; *after Riepenhausen.*
Apollo among the Herds, and Abraham's Sacrifice; *after Schick.*
Ariadne; *after Dannecker.*
Job; *after Wächter.*
King Frederick of Würtemburg; *after Seele.*
Queen Charlotte Matilda of Würtemburg; *after Stirnbrand.*

RIST, JOHANN CHRISTOPH, a landscape painter, born in Stuttgart in 1790, was first a confectioner in Stuttgart and Vienna, in which latter city he entered the Academy. In 1816, and again in 1823, he was premiated. The death of his brother Gottfried caused him to leave Italy, and go to Augsburg. From 1830 to 1840 he worked in Munich, and gave drawing lessons; later on he became the head of the drawing school at Augsburg. He died at Augsburg in 1886.

RISVENNO, GIUSEFFO, (or RISUENO, JOSEF,) a Spanish painter, born at Granada about the year 1640. He was a scholar of Alonso Cano, under whom he studied both painting and sculpture. He painted history with some reputation; and there are several of his works in the churches of his native city. The most important is the decoration of the cupola of the Carthusians. Risvenno died at Granada in 1721.

RITRATI, FRANCESCO DE'. See NEGRI, G.

RITT, AUGUSTIN, a Russian painter, born at St. Petersburg. He studied at Antwerp, under De Quertemont, and practised in Russia in the 18th century.

RITTER, ABRAHAM DE, amateur, born at Haarlem in 1668, devoted himself chiefly to water-colour sketches and studies of rustic life. He died in 1738.

RITTER, EDUARD, still-life and genre painter, born at Vienna in 1808, where he was a pupil of the Academy. Among his works we may name: 'In the Wine-cellar,' 'The Workman,' 'The Last Farthing,' 'The Farewell of the Journeyman.' He died at Vienna in 1853.

RITTER, G. N., painter, born at Heilbronn, in 1748. He settled at Amsterdam, where he practised miniature and portrait painting. He died at Amsterdam in 1809.

RITTER, HENRY, painter, born at Montreal in Canada in 1816, went when young to Hamburg, where he received some instruction from Gröger. In 1836 he entered the Academy at Düsseldorf under Sohn, and studied under Jordan. He died at Düsseldorf in 1853.

RITTER, LOUISA CHARLOTTE, the daughter of G. N. Ritter, practised in the manner of her father with some success. She died in 1813.

RITTIG, PETER, painter, born at Coblentz in 1789, studied at Paris under David, but afterwards went to Rome to work under Overbeck. His pictures show talent and sobriety of judgment. He died at Rome in 1840. Works:

A Madonna with Angels.
Allegory of the 96th Psalm.
The Visit of Pope Paul III. to Michel-angelo.

RITUS, MICHAEL. This name is affixed to an etching representing the Virgin Mary and the Infant Christ; *after A. Caracci*, dated 1647.

RIVALZ, ANTOINE, born at Toulouse in 1667, was the son of Jean Pierre Rivalz, a painter and architect of some celebrity, by whom he was instructed in the rudiments of art. He afterwards visited Paris, where he did not remain long, but went to Rome in search of improvement. During his residence in that capital he was the successful candidate for the prize given by the Academy of St. Luke, for a 'Fall of the Rebel Angels.' After studying the works of the best masters, he returned to Toulouse, where he passed the remainder of his life. He possessed an extraordinary talent for copying the works of Italian masters. As he lived so far from the capital, few of his works are to be met with in Paris. His pictures are chiefly confined to Toulouse, where he died in 1735. He left a great number of drawings, which are executed with great freedom, in a style resembling that of Raymond de la Fage; also a few spirited etchings, among which are the following:

The Martyrdom of St. Symphorianus.
An Allegory of Vice driven away by Truth; in memory of *N. Poussin.*
Four Allegorical plates for a treatise on Painting, *by Dupuy du Grez.*

RIVALZ, BARTHÉLEMY, the nephew and pupil of Antoine Rivalz, born at Toulouse in 1724. We have by him a few etchings, among which are the following:

The Fall of the Rebel Angels; *after Ant. Rivalz.*
Judith and Holofernes; *after the same.*
Joseph and Potiphar's Wife; *after the same.*
The Death of Mary Magdalene; *after Benedetto Luti.*

RIVALZ, JEAN PIERRE, the elder, painter and architect, was born at Bastide-d'Anjou, in Languedoc, in 1625. He was a pupil of Ambroise Frideau, and the father of Antoine Rivalz. He died in 1706.

RIVALZ, JEAN PIERRE, the younger, painter, was the son and pupil of Antoine Rivalz. He practised historical painting in France, and also visited Italy. He died in 1785.

RIVAROLA, ALFONSO, called IL CHENDA, born

at Ferrara in 1607, was the most distinguished scholar of Carlo Bononi. On the death of that master he was engaged to finish the picture of the 'Marriage of the Virgin,' in the church of S. Maria del Vado. There are several pictures of his own composition in the churches at Ferrara, which do honour to the school in which he was educated. Such are his 'Baptism of St. Agostino,' in the church dedicated to that saint, which he has embellished with magnificent architecture; the 'Resurrection,' at the Teatini; 'the Brazen Serpent,' in S. Niccolo; and the 'Martyrdom of S. Caterina,' in S. Guglielmo. This promising young painter had acquired a reputation as one of the ablest artists of Ferrara, when he died in 1640.

RIVE, Pierre Louis, or de la Rive, landscape painter, born at Geneva in 1753. His father designed him for the church or the law, but at last consented to his following his own inclination. He studied at Geneva under the Chevalier de Fassin, a painter of Liège. He then visited Dresden, where he received some instruction from Casanova, and in 1784 went to Italy for two years. He returned to Geneva, and during the disturbances in his native town, travelled in Switzerland and Savoy, painting heroic landscape. His washed drawings have much merit. He died in 1815.

RIVELLI, Galeazzo, called Della Barba, an unimportant painter of Cremona, who flourished in the 14th century.

RIVERA, J. A., a Spanish historical painter of the 19th century. He became Director of the Museum and of the Academy at Madrid, where he died in 1860. His best known work, painted in 1836, is 'The Oath of the Prince of the Asturias.'

RIVERDITI, Marcantonio, a native of Alessandria della Paglia, who received his education in art at Bologna, where he painted some pictures for the churches, in which he imitated the style of Guido Reni. He also painted portraits with considerable success. Of his historical works, the most worthy of notice are his pictures of the 'Conception,' in the church of the Padri Camaldolesi; and of 'S. Francesco di Paola,' in S. Maria de Foscherari. He died at Bologna in 1744.

RIVEY, Arsène Hippolyte, French painter; born 1845 at Caen; was a pupil of Picot, Couture, and Bonnat; a successful portrait painter whose work was constantly seen in the Salon. In 1880 he obtained a third-class medal. He died in Paris in 1901.

RIVIÈRE, Charles Philippe de la. See Larivière.

RIVIERE, Henry Parsons, water-colour painter, was a student of the Royal Academy, and first exhibited in London in 1832, when he sent two pictures to the Suffolk Street Gallery. He was afterwards a frequent exhibitor there, and also at the Royal Academy and the British Institution. In 1834 he became a member of the New Society of Painters in Water-Colours, and in 1852 was elected an Associate of the Old Society. He painted chiefly history and genre, either English or Italian in subject. In 1867 he went to Rome, where he lived for many years. He died at his house in St. John's Wood, in 1888.

RIVIERE, William, an English painter, born in London in 1806. He studied in the schools of the Academy, where also he first exhibited in 1833. A cartoon by him was sent to the first Westminster Hall competition. From 1849 his time was devoted to teaching, first at Cheltenham, where he was drawing-master to the College from 1849 to 1859, and then at Oxford, where he died in 1876. He was the father of Mr. Briton Riviere, R.A.

RIVIÈRE, François, a painter of French birth, who settled at Leghorn, in Italy, in the first part of the 18th century. He painted many Turkish subjects, consisting of dances and public ceremonials. He painted much for the churches of Leghorn and Pisa, and at one time his reputation was very considerable in Italy. He died at Leghorn at a very advanced age.

RIVOLA, Giuseppe, an Italian painter of little note, who was a pupil of Ph. Abbiati, and died in 1740.

RIXMONT. See Raymond.

RIZI, Francisco, a Spanish painter, born at Madrid in 1608, was the son of Antonio Rizi, a native of Bologna, who had accompanied Federigo Zuccaro into Spain, but was instructed in the principles of art by Vincencio Carducho. He was the Spanish *Fa presto*. As he lived at a time, and in a court, when and where the great merit of an artist was to improvise, he was celebrated and patronized as one of first-rate talent; and in consequence he became painter to Philip IV. in 1656, which office he continued to hold under Charles II., who added to it the deputy-keepership of the royal keys. A few years before he had been appointed painter to the cathedral of Toledo, a post of more importance to an artist, in a pecuniary point of view, than that of painter to the king, as it gave him the charge of all the existing works in the cathedral, and insured to him the execution of the greater part of what might be undertaken in his time. His empty cleverness is responsible to no slight extent for the decline of Spanish art. Rizi died at the Escorial in 1685. Among his works are:

The decoration, in 1648, with Pedro Nuñez, of the Theatre in the Alcazar of Madrid.
Religious Scenes in the Chapel of Antonio.
Scenery for the Theatre of the Retiro.
Sketch for an altar-piece in the Sacristy of the Escorial.
The Auto-dà-Fé of 1680. (*In the Madrid Museum.*)
A Portrait of a General of Artillery.
The Annunciation.
The Adoration of the Magi.
The Presentation in the Temple.

RIZI, Fray Juan, painter, born at Madrid in 1595, was a brother of Francisco Rizi, and a pupil of Mayno. In 1628 he entered the Benedictine Order, studied in Salamanca, and became Abbot of the Medina del Campo in Madrid. He painted several works for St. Juan Bautista in Burgos, St. Martin in Madrid, and Monte Cassino in Italy. In the Madrid Museum is a 'St. Francis of Assisi' by him. He afterwards went to Rome, where he was made an Archbishop by Pope Clement X. He died at Monte Cassino in 1675.

RIZO, Francesco, (Rizzo). See Santa Croce.

RIZZI. See Ricci.

ROBART, ——, said to have been a scholar of Jan Van Huysum, painted fruit, flowers, dead game, and landscapes: he flourished about the year 1770.

ROBATTO, Giovanni Stefano, born at Savona in 1649, studied at Rome in the school of Carlo Maratti. He for some time painted historical subjects with considerable reputation, and was employed for some of the churches at Genoa. One of his best works is 'St. Francis receiving the Stigmata,' at the Cappucini. He afterwards abandoned himself to a fatal passion for gaming,

and his latter performances are hasty and careless. He died in 1753.

ROBELOT, Pierre, painter, born in 1802. A native of Lorraine, and pupil of Mansion. He practised miniature painting in the first part of the 19th century.

ROBERT, Alexandre, a Belgian painter, born at Trazegnies, February 17, 1817; a pupil of the Brussels Academy and of Navez; after study in Italy he settled at Brussels, where he became a professor and a member of the Academy. He painted portraits and genre subjects. His 'Luca Signorelli' is in the Brussels Museum, also the 'Sack of a Carmelite Cloister.' He obtained a Brussels gold medal in 1848, a Paris medal in 1855, the Leopold Order, &c. He died at Brussels in 1890.

ROBERT, Aurèle, (Aurelio,) architectural and genre painter, born at La-Chaux-de-Fonds in 1815, was originally a watch engraver, but in 1822 he joined his brother Léopold at Rome, and became his pupil. In 1828 and 1829 he travelled with Léopold; and though they were separated for a short time in 1831, they met again in Paris, and Aurèle followed his brother to Venice in 1833. After the suicide of Léopold he returned to Paris, where he stayed for some time copying his brother's pictures. In 1838 he returned to Venice, where he stayed for five years, and then went to Switzerland. There is a picture by him, in the Berlin Gallery, of the 'Baptistery of St. Mark's, Venice.' He died at Berne in 1871.

ROBERT, Charles, a Scotch engraver, born at Edinburgh in 1806. He learned his art in the Trustees Academy. His early works were chiefly vignette portraits, but he was employed by the London Art Union on its foundation, and produced several excellent plates for its subscribers. He died at Edinburgh in 1872. Amongst his plates we may also name 'The Expected Penny,' 'The Rush-plaiters,' and 'The Widow.'

ROBERT, Fanny, painter, a native of Paris, and a pupil of Girodet. She flourished about 1825, and painted portraits and historical subjects.

ROBERT, Felicitas, Madame, painter. She practised in Germany in the early years of the 19th century, and was the daughter of the Belgian painter and engraver, Philip Tassaert, who died in England in 1803. Her work was chiefly in pastel. In the Dresden Gallery there are two pictures by her, a 'Visitation,' after Rubens, and a portrait of 'An Old Cook.'

ROBERT, Hubert, generally called Robert des Ruines, a painter and engraver, born in Paris in 1733. After learning the rudiments of design in his native city, he went to Rome, where he passed several years, and made accurate drawings from the remains of ancient architecture. On his return to Paris he was made a member of the Academy, and his pictures were held in high estimation. He has also left a series of eighteen spirited etchings, among them a set of ten views, with buildings, entitled 'Les Soirées de Rome.' In the French Revolution he was deprived of his position, and imprisoned for ten months; but that did not prevent his painting, and he produced a 'Taking of the Prisoners by Torchlight in open Carts from St. Pélagie to St. Lazare.' He obtained his freedom through a mistake of his gaoler, another prisoner of the same name being sent to the guillotine instead of him. He died in Paris in 1808. The Louvre possesses seven good examples of his work.

ROBERT, Jean, was a pupil of J. C. le Blond. He has left some prints in colour, which possess considerable merit. They are carried out, like those of his master, by the use of four plates.

ROBERT, le Long, generally called Fiamingo, a native of Brussels, went to Piacenza, where he visited the school of Bonisoli, and later on took Massarotti as his model. Of his works we find 'Scenes from the life of St. Theresa,' in St. Sigismondo, near Cremona, in the style of Guido Reni; 'St. Anthony the Martyr;' and 'The Death of St. Xavier,' in the cathedral of Piacenza, which is the best of his works. He died at Piacenza in 1709.

ROBERT, Louis Léopold, painter, born at La-Chaux-de-Fonds, in the canton of Neufchatel, in 1794, at first entered a house of business, but his love of art induced him to follow Charles Girardet, the engraver, to Paris in 1810; from him he learned engraving, and then entered the studio of David. The cession in 1815 of Neufchatel prevented him from obtaining the Grand Prix de Rome, as it is only awarded to those who are natives of France, and under the French Government. In 1814 he obtained a second prize for engraving. Disappointed at his want of good fortune, he returned home, and supported himself by portrait painting, till a friend made it possible for him to go to Rome, which he did in 1818. In 1831 he returned to Paris, but soon went back to Italy, this time to Florence, where an unfortunate passion for Princess Charlotte Bonaparte kept him, and on his return to Venice in 1835 he committed suicide in a fit of despondency. Pictures:

Berlin.	*National Gallery.*	Sleeping Virgin.
Munich.	*Pinakothek.*	Woman of Procida and child.
Paris.	*Louvre.*	Return from the Festival of the Madonna dell' Arco.
"	"	Reapers in the Pontine Marshes.
"	"	The Fisherman of Lugano.
"	"	Peasant Woman of the Campagna.

ROBERT, Nicolas, born at Langres in 1610, excelled in painting animals, insects, and plants, in miniature, and was employed by Gaston, Duke of Orleans, in painting the most curious beasts and birds in the royal menagerie. The results are preserved in the National Library, Paris, in the *Recueil des Valins*. He was also commissioned to engrave his own drawings, in which he was assisted by Abraham Bosse and Louis de Châtillon. In collaboration with Girard Audran, he engraved several plates of ornaments, from the designs of G. Charmetton. See the *Abecedario de Mariette*, vol. iv. pp. 408—411. He died in Paris in 1684.

ROBERT, Paul Ponce Antoine, called Robert de Seri, or R. de Seis, a French painter and engraver, born in Paris about the year 1680, was a scholar of Pierre Jacques Cazes, and afterwards studied in Italy. On his return to Paris he painted an altar-piece for the church of the Capuchins, representing the 'Martyrdom of St. Fidelis,' which is considered his principal work as a painter. He etched several of the subjects executed in chiaroscuro, by Nicolas le Sueur, for the Crozat Collection.

ROBERT-FLEURY, Joseph Nicolas, painter, was born at Cologne, 1797, but was brought to Paris by his parents at the age of seven, and received his education in that city, studying for

a time under Horace Vernet, and later under Girodet. After a term of study in Rome, he finally settled in Paris, where he produced his most important works. He was first brought prominently before the public by a picture exhibited in 1833, the subject of which was a scene from the Massacre of St. Bartholomew. He subsequently painted a good many pictures of the same kind, showing an inclination to depict scenes of horror and bloodshed; but later his art took a simpler and less tragic direction, with increased success in result. In 1864 he was commissioned to paint four pictures for the hall of the *Tribunal de Commerce* in Paris, namely: 'The Installation of the Judges, 1563;' 'The Proclamation of the Trade Statutes of 1673;' 'The Granting of the Laws of Commerce by Napoleon I.;' and 'The Visit of Napoleon III. to the new *Tribunal de Commerce*.' Other well-known works by him are:

The Conference at Poissy. 1561. (*Mus. Nat. Luxembourg.*)
Clovis entering Tours. (*Versailles.*)
Baldwin of Flanders before Edessa. (*Versailles.*)
The Marriage of Napoleon III. (*Senate House.*)
Benvenuto Cellini in his atelier.
The Death of Titian. (*Academy of Antwerp.*)
Columbus.
Charles V. at S. Yuste.
Fire in the Ghetto. (*Luxembourg.*)
Louis XIV.
Jane Shore. (*Mus. Nat. du Luxembourg.*)

He also painted several portraits of much merit. He was member of various foreign Academies of Arts, and received many decorations and medals, both in France and in other continental countries. He died in Paris in May 1890.

ROBERTI, ALBERT, painter, born at Brussels, 1811. He was a pupil of Navez, and painted portraits and historical subjects. There are by him, amongst other things, a 'Baptism of Christ' and a 'Review of a Chapter of the Golden Fleece by Charles V.' He died in 1864.

ROBERTI, DOMENICO, painter, born at Rome, 1690. The details of his life are unknown, but there are in the Dresden Gallery four pictures of ruins by him.

ROBERTS, DAVID, a Scottish painter, born at Stockbridge, Edinburgh, October 2nd, 1796. His parents were in poor circumstances, but his father, a shoemaker, remarking his strong artistic predilections, determined to give him a trade in which his gift might have opportunities of development. He was accordingly placed with one Beugo, a house-painter and decorator, and, after a seven years' apprenticeship, he turned his attention to scene-painting. He was first employed by a travelling company at Carlisle, and subsequently obtained more regular work at the theatres of Glasgow and Edinburgh. In 1822, whilst scene-painter at the Theatre Royal, Edinburgh, he sent several architectural pieces to the Edinburgh Exhibition, and in the same year was engaged as scene-painter to Drury Lane Theatre, and settled in London. He afterwards left Drury Lane for the rival house, Covent Garden, and in 1824 he became a member of the Society of British Artists, and exhibited at the Suffolk Street Gallery. A first visit to the continent took place about this time, and his wanderings amongst the picturesque old towns of Normandy resulted in his painting various pictures during the next two years, introducing some of the finest of their Gothic remains. In 1826 he sent his first picture to the Royal Academy, 'Rouen Cathedral,' but for some years after this exhibited only at the Suffolk Street Gallery, until, in 1836, he resigned his membership. His increasing reputation now entitled him to seek the honours of the Academy, and in 1839 he became A. R. A., receiving the higher dignity two years later. His journeyings in quest of subjects for his art were very extensive, and he wandered through most of the Western countries of Europe, also visiting Syria and Egypt in 1838. Italy and Austria he first saw in 1851. Towards the close of his life he remained in England and painted English scenes, his last work being a series of views on the Thames, of which he had completed six before his death. His productions divide themselves into three classes, identical with the various influences under which he came. The pictures dealing with scenes from Western Europe, and painted before 1838, are after the Dutch manner, broad in treatment and luminous in colour. After his visit to the East he adopted a colder and thinner style, and in his latest work these defects were aggravated by an unpleasant blackness of tone. His strength lies in his fine feeling for architectural effect, artistic composition, and good drawing of detail. His pictures were at one time very popular, and in addition to his paintings he made considerable sums by his published works, of which the best known are his lithographed 'Picturesque Sketches in Spain,' 'Sketches in the Holy Land and Syria,' and his 'Italy: Classical, Historical, and Picturesque.' For some years he also contributed drawings to the 'Landscape Annual.' He was a member of various foreign Academies, and was appointed one of the Commissioners for the Great Exhibition of 1851. On November 25th, 1864, he had an apoplectic seizure in the street, and died in the evening of the same day. His Life has been written by James Ballantine. Among his numerous works in oil and water-colour we may mention:

London.	*Nat. Gallery.*	Interior of the Cathedral, Burgos.
"	"	Chancel of the Collegiate Church of St. Paul at Antwerp.
"	*South Kensington.*	Entrance to the Crypt, Roslin Chapel.
"	"	Old Buildings on the Darro, Granada.
"	"	The Gate at Cairo called 'Bab-el-Mutawellee.'
"	"	Interior of Milan Cathedral.
"	"	The Porch at Roslin. 1845. (*Water-colour.*)
"	"	Sketch of the opening ceremonial of the International Exhibition of 1851. (*Do.*)
"	"	Great Temple of Edfou, Upper Egypt. 1838. (*Do.*)
"	"	The Pyramids, from the Nile. 1845. (*Do.*)
"	"	Gateway, Spain. (*Do.*)
"	"	Alcazar of Carmona, Andalusia. 1833. (*Do.*)
"	"	Castle of Ischia. (*Do.*)
"	"	Isola Bella, Lago Maggiore. (*Do.*)
"	"	Interior of Roslin Chapel. 1830. (*Do.*)
"	"	Fontarabia, Spain. 1836. (*Do.*)
"	"	Church of St. Pierre, Caen. 1831? (*Do.*)
"	"	Marché au Blé, Abbeville. 1825. (*Do.*)

[*Tate Gallery*

INTERIOR OF THE CHURCH OF ST. PAUL AT ANTWERP

London.	*South Kensington.*	Interior of the Capilla de los Reyes in the Cathedral of Granada. (*Do.*)
„	*City Gallery.*	Antwerp Cathedral.
„	„	Interior of St. Stephen's, Vienna.
Edinburgh.	*Nat. Gallery.*	Rome. Sunset from the Convent of San Onofrio.

The following works are in private collections:

Rouen Cathedral.
Church of St. Germain, Amiens.
Interior of Milan Cathedral. (*Dan. Thwaites, Esq.*)
Chapel in the Cathedral of Dixmude, West Flanders. (*Owner unknown, once in Pender Collection.*)
Baalbek. (*W. H. Houldsworth, Esq. M.P.*)
Ruins of Baalbek. (*R. Brocklebank, Esq.*)
Temple of the Sun.
Destruction of Jerusalem.
Jerusalem from Mount Olivet.
Rome. The Tiber.
Pæstum. (*N. Eckersley, Esq.*)
New Palace of Westminster. (*C. Lucas, Esq.*)
The Thames at Greenwich. (*Do.*)

ROBERTS, EDWARD JOHN, an English engraver, born in 1797. He studied under Charles Heath, with whom he worked many years, on the 'Annuals.' His name does not often occur, as he was chiefly engaged in etching the engraver's plates. He died in 1865. Specimens of his art are to be found in:

Prout's 'Continental Annual.' 1832.
Roberts' 'Pilgrims of the Rhine.'
Birket Foster's 'Rhine.'

ROBERTS, HENRY, an English engraver, born about 1710. There are some humorous prints, large landscapes, &c. by him. One of his landscape plates, after T. Smith, of Derby, is dated 1743. He was a print-seller in Hand Court, Drury Lane, and mostly confined his attention to plates for which he might hope to find a ready sale at small prices. He died before 1790.

ROBERTS, JAMES, an English engraver, was born in Devonshire in 1725. He engraved several landscapes and views from the pictures of Richard Wilson, George Barret the elder, Smith of Chichester, and others; also 'Fox Hunting,' in four plates, after James Seymour. Two small marine views after Pillement. He died in London in 1799.

ROBERTS, JAMES, son of the last-named, was born at Westminster about the middle of the 18th century. He was awarded a prize at the Society of Arts in 1766, and first exhibited at the Academy in 1783. After practising some years at Oxford, he settled at Westminster about 1794, and subsequently held the appointment of portrait painter to the Duke of Clarence. In 1809 he published some 'Lessons in Water-colour Painting,' which is the last trace we have of him. Amongst his works are:

London.	*Garrick Club.*	Mrs. Abingdon in the 'School for Scandal.'
„	*British Museum.*	A series of elaborate Water-colour Drawings.
Oxford.	*Bodleian.*	Portrait of Sir John Hawkins. 1785.

ROBERTS, THOMAS, an Irish landscape painter, born at Waterford about the middle of the 18th century. He studied under George Mullens, and was patronized by the Duke of Leinster and by Viscount Powerscourt. He died at Lisbon, where he had gone for his health. His sister, a landscape painter of some skill, was employed as scene-painter in the Waterford theatre.

ROBERTS, THOMAS SAUTELLE, an Irish landscape painter, born in the latter half of the 18th century. He was the younger brother of Thomas Roberts, the landscape painter, and at first studied as an architect. Devoting himself to landscape painting, he settled in London, and exhibited at the Royal Academy from 1789 to 1818. Returning to Ireland, he took a leading part, in 1823, in forming the Incorporation of Artists in Dublin. There is at the Kensington Museum a water-colour drawing by him of St. John's Abbey, Kilkenny. He died in 1826.

ROBERTSON, ALEXANDER, a Scottish landscape and miniature painter, fourth son of William Robertson of Drumnahoy, parish of Cluny, near Monymusk, Aberdeenshire, and Jean, his wife, daughter of Alexander Ross of Balnagowan, was born at Aberdeen, 13th May, 1772. He received instruction in art from his eldest brother Archibald (*q. v.*). In 1791 he went to London, where he attended the schools of the Royal Academy, and studied miniature painting under Samuel Shelley. In 1792 he joined his brother Archibald in New York, where they at once opened the Columbian Academy, which flourished for many years at 79, Liberty Street. In 1799 he went to the Lakes and Canada; there he painted a great deal, and many of his landscapes were engraved. He was eminent as a teacher, and so fully occupied that after 1802 he painted but little. He was Secretary of the American Academy of Fine Arts under the Presidency of John Trumbull. Alexander felt keen interest in the improvement of general education, and was one of the original incorporators of what afterwards became the gigantic public school system of New York City. He was a studious, hard-working, and gentle-natured man of retiring disposition. He died in New York in 1841. The artistic talent of the three Robertson brothers was probably inherited from the mother's side, as the farm of Drumnahoy was carried on, from father to son, by the Robertson family for nearly 200 years. E. R.

ROBERTSON, ANDREW, miniature painter, youngest son of William Robertson of Drumnahoy, and Jean Ross, his wife, was born at Aberdeen, 14th October, 1777. From childhood he evinced a thirst for knowledge, with versatility of talent and earnestness of purpose. When his brothers Archibald and Alexander (*q. v.*) went to America he was at college, intended for the medical profession. His father's failing health and straitened circumstances showed that the charge of the family would devolve upon him, two delicate sisters and a brother of weak intellect being unable to assist. He at once relinquished his studies, and took up the pencil in their behalf. Having made diligent use of his brothers' instruction for some years, he was able to start a drawing-class and private teaching without delay. He painted whatever offered, from scenery for the theatre, and flags for processions, to miniatures. Through the kindness of Mr. John Ewen, Andrew had six months' instruction at Edinburgh from Alexander Nasmyth and Henry Raeburn, who allowed him to copy several portraits. In 1794 he was engaged to teach drawing at Gordon's Hospital. His connection increased year by year; he made excursions to paint at Banff, Peterhead, &c., and worked sixteen hours a day for months together, yet he found time for study, and took the A.M. degree at Marischal College. His musical abilities brought him into notice, as he was for some years Director of the Aberdeen concerts, of which Mr. Ewen managed the business matters. From 1797 he was

fully employed in miniature painting, but he felt the need of further study, and decided to go to London for a year. He arranged with a clever young man named Wilson, from Edinburgh, to carry on his drawing-school and private teaching, and arrived at Woolwich, 2nd June, 1801, after four days' passage from Leith. He took lodgings at 26, Surrey Street, Strand, and Mr. Ewen having given him a letter to William Hamilton, R.A., he was kindly received, and enabled to begin at once to draw for permission to study at the Royal Academy. He was soon introduced to Northcote, who approved of his work, and gave him a letter to the Keeper, Mr. Wilton, who allowed him to draw there for admission as a student. He worked hard, and obtained his ticket 23rd October. He had also been busy painting small miniatures, following the instructions contained in a treatise written for him in 1800 by his eldest brother, Archibald. He now made a copy of Van Dyck's 'Gevartius' and Titian's 'Danaë,' the ivory of each measuring eight inches by seven, and the heads three inches. He aimed at producing the richness of oil-painting with the delicacy of water-colour. He then painted a portrait of himself, and one of Peter Coxe, author of 'The Social Day,' in the same style. He attended classes for dissecting and lectures on comparative anatomy, and was admitted to the Life Academy, 22nd March, 1802. At the Royal Academy his own likeness and that of Coxe were placed in the centre of the miniatures, and attracted attention. Robertson's cabinet portraits on ivory were a novelty and a surprise to the artists, most of all to the great miniaturists, Cosway and Humphrey, who, to his amazement, asked how they were done, and, like West and Shee, pronounced them "a new style," praising their brilliancy and softness. Humphrey compared the correctness of drawing with that of Holbein. Robertson made a second copy of 'Gevartius,' smaller, which he sent to America, also one of 'Danaë,' having lost the first from his portfolio. The labour of these large heads was very great and his eyes felt the strain. In the autumn of 1802 it became necessary for him to go to Scotland; he had been in London longer than the year intended, and the family at Aberdeen were getting into debt. He sailed for Leith 9th December, and remained in Scotland for three months. He painted eight miniatures besides several portraits in oils, one of Baillie Littlejohn, and one of Miss Charlotte Lumsden, a child, full-length, with skipping-rope (thirty guineas). In 1803 Robertson exhibited three large miniatures, viz. Benjamin West, P.R.A. (eight inches by six), Mr. Peter Warren, and a female head, entered as 'Jenny.' These were placed in the centre with the miniatures, although, contrary to rule, they were in massive gilt frames, like oil paintings. He was now copying Titian's 'Venus,' 'Mars,' and 'Cupid' for Mr. Coxe, through whose kindness he had permission to copy the 'Gevartius,' then in Angerstein's collection. In the summer of 1803 Robertson joined the corps of Loyal North Britons. He had been fugleman in the Aberdeen Corps of Volunteers, and was soon made lieutenant, with command of a company (3rd October) under Lord Reay, who sat to him for a large miniature which he exhibited in 1804 with one of Dr. Barrington, Bishop of Durham (engraved), also Captain Drummund, Mrs. Ferguson, and Mrs. Mackenzie. This year he painted the Volunteer Colonels of London, to be engraved, they were Birch, Canning, Combe, Cox, Erskine, Hankey, Kensington, Reader, Shaw, and Smith. In 1805 six Colonels were exhibited, also Mr. Pitt, Captain Skene, Miss Purt, Miss Dickson, &c., altogether fourteen, some at British Institution. Lord Huntly sat for a large miniature, of which there were two replicas. It was engraved, as were also the portraits of West and Bishop Barrington. He was now a member of the Highland Society of London, and took an active part in the execution of the medal given to the 42nd Regiment, designed by West.

H.R.H. the Duke of Sussex had succeeded Lord Reay as Colonel of the Loyal North Britons, and Robertson had the command of two rifle companies; he was appointed Miniature Painter to H.R.H. in December 1805. Hitherto he had lived in apartments in Cecil Street; he now leased a house, 32, Gerrard Street, Soho, looking up Dean Street, where he resided for twenty-five years. In 1806 he exhibited three large miniatures—H.R.H. the Duke of Sussex, Lord Huntly, Colonel of the 42nd Regiment, afterwards last Duke of Gordon, and Mrs. Murray, also three Colonels and Mrs. Stephenson. In February 1807 he was commanded to attend at Windsor Castle, and remained for a month, taking daily sittings from the Princesses Augusta, Elizabeth, Sophia, Mary and Amelia; the latter was engraved, and after her death he made copies for all the Royal Family. In July he painted the Prince of Wales at Carlton House. This year he took a leading part in forming the Society of Associated Artists in Water-Colours, and was appointed Secretary, but pressure of work obliged him to resign the following year. He now recommenced attending the Royal Academy in the evenings, and practised oil painting under Sir William Beechey; he also attended a course of lectures on chemistry in relation to colours. In March 1808 he went to Windsor and finished the miniatures of the Princesses; they were of an intermediate size, but similar in style to the large ones. Robertson had now formed his own method, and described it in a treatise written this year, and sent to his brothers in New York. In this he omitted all that he had retained of his brother Archibald's directions, which had been so helpful to him. Andrew Robertson had no rival in his cabinet portraits, his contemporary, the gifted A. E. Chalon, developed a style of his own. The rising miniaturists followed Robertson's lead, and were nearly all more or less his pupils (W. C. Ross from the age of fourteen). A large miniature of Mrs. Mary Anne Clarke was finished in 1809 (and a replica) to be engraved for her memoirs. In 1811 he painted the last of his largest heads, measuring three inches; this picture, 'The Gipsy Mother,' was afterwards engraved for the 'Book of Gems.' The ivory was about nine inches by seven. He painted others as large, some full-lengths, the head smaller. In 1812 Robertson attended a *levée* with the other Captains of the Loyal North Britons. The Prince Regent sat the same year for a small miniature (oval) of which a replica was painted. A large miniature of Mrs. Dingwall was exhibited, also a drawing of seven children of Mr. W. Bell, full-lengths (a hundred guineas). During the autumn Robertson spent two months in Paris, and wrote an interesting diary relating to artistic and military matters. He continued to have great pressure of work, and in 1819 he raised his prices for the third and last

ANDREW ROBERTSON

[*Collection of Miss E. Robertson*

THE ARTIST, BY HIMSELF

time. The best work of his riper years was executed from this time to 1830, after which he painted no large miniatures. Lockets, brooches and bracelets had again become fashionable. In 1830 he removed to 19, Berners Street, where he resided until he retired in 1841. In his sixtieth year he painted a very minute likeness of George IV. for a ring, the ivory measuring less than three-eighths of an inch square. In 1838 he attended a *levée* in Highland dress, wishing to do homage to the young Queen. About this time he wrote some papers on 'The Perception of Beauty,' and on 'Light and Shade.' In 1841 he visited Scotland for the last time. The troubled state of the Church distressed him, and on his return he wrote a long paper on the subject. In 1842 he had a fall which seriously injured the muscles of the neck, and his health declined from that time. In 1844 he wrote a short history of miniature painting, in which he referred to the remark of Sir Martin Shee, P.R.A., that it had become "a new art." Very large miniatures were then in demand, far too large for work on ivory, and too laborious to repay the artist. Andrew Robertson desired only that portrait miniatures should be of such size and quality as would render them equal in composition and colouring to good oil-paintings; he was regarded by the profession as the father of this style. He died at Hampstead, 5th December, 1845. In his private life he was a good son and brother, a devoted husband and father. His interest in many subjects, and his ability to take part in quartet-playing and glees, made him popular in society. Andrew Robertson's patriotism and philanthropic spirit led him into much arduous labour outside his profession, and several times his health broke down from overwork. He took a very active part in founding the Artists' Benevolent Fund in 1810, and its branch, the Artists' General Benevolent Institution, of which he was Deputy Chairman in 1818, and Hon. Secretary until 1833, also Vice-President. The work was, at times, overwhelming. In 1818 he was a Director of the Highland Society of London, and for many years actively zealous in promoting its objects, including his arduous work for the establishment of the Caledonian Asylum during ten years; he was Treasurer from 1813 to 1822, Convener of Committees, Director, &c. The Westminster General Dispensary, then located next door to his house in Gerrard Street, was greatly in need of help in the management; the physicians being personal friends, his sympathies were roused, and from 1814 he devoted much time for the benefit of the suffering poor. These charitable objects he brought under the notice of the Royal Dukes successfully; for thirty years before he retired they occupied his pen by night and his thoughts by day in disinterested beneficence.

Andrew Robertson's large and intermediate-sized miniatures included a replica of H.R.H. the Duke of Sussex, of the Marquis of Huntly, and Sir Henry Rivers, Bart. (1807), Colonel Sibthorpe and family (1808), Mr. and Mrs. Brooke, Miss Fawcett, Henry and James in one picture, Mrs. P. Wyatt, Mr. Hanbury Tracy, senior (copy after Gardiner), David Wilkie (1811), the Duchess of Gordon, from corpse (1812), Mr. and Mrs. Forbes of Lockiel (1813), Master and Miss Stephenson (1814), Mrs. W. Bell, Miss Thomas (1816), the Marquis of Wellesley, Mr. Johnston, Mr. E. Johnston, Miss Sinclair of Belfast, a copy (1817), Mrs. Attersale, Lady Burdett, Mrs. Bowen and child (1818), Lord Weymouth, full-length, and a replica, Mrs. Leslie, Mrs. Leigh, Mr. Alexander Murray of Broughton, and a replica (1819), Mrs. Johnston (1820), Lady Sitwell, Mr. Charles Russell, Archdeacon Coxe (1821), Captain Barnard (1822), the Marquis of Wellesley, full-length, in robes as Lord Lieutenant of Ireland (1823), Lady Louisa Macdonnell (copy after Jackson), Mr. E. J. Johnston, with dog, Miss Schuyler (Mrs. Johnston), Æneas Macdonnell of Glengarry, full-length, and a replica, with deer-hound and dead stag (1824), the Marchioness of Wellesley, three-quarter-length (also a replica), engraved (1825), Mrs. Howell (1826), Sir George Abercrombie Robinson, Provost Brown of Aberdeen, the Recorder of London (Knowles) in robes, engraved (1827), Sir Francis Chantrey, with bust of George IV. (1829), Mr. H. Mackenzie (1833), Mr. Chalmers of Aberdeen, the Duke and Duchess of Roxburgh (1836), Mrs. Lovibond, Mr. Macgillivray (1837). Many miniatures were engraved, also several water-colour drawings, *e. g.* Rev. Edward Irving, Rev. Hugh Macneile, D.D., the Duchess of Roxburgh, &c.

Andrew Robertson painted in oils from time to time, *e. g.* Rev. Dr. Lindsay (engraved), and Mr. Simon Macgillivray (1820). Copies after Van Dyck, head of old beggarman, &c. Smaller miniatures included the Duke of Gordon (1801), the Marquis of Huntly (1805), Lady Mary Erskine (1806), H.R.H. the Duke of Sussex (1807, 1808, 1817), Lord St. John (1807), Lord and Lady Bernard (1809), Lord Lyttleton, self for brooch (1811), H.R.H. the Duke of Clarence, and replica, Sir George and Lady Hoste, Lady and Miss Lacon (1812), Lord Kennedy (1814), Lady Sitwell, Bishop Skinner (engraved), Sir William Paxton (1815), the Marquis of Wellesley, Sir John Sinclair (engraved), Colonel John Trumbull (1817), the Earl of Denbigh, Lord Weymouth (1818), Lord King (1819), Archdeacon Coxe, Lady and Miss Hunter (1821), Lady Denbigh (1822), Lady King (1823), Rev. E. Bickersteth, Lady Smith (1826), Lady Gore Booth, Miss and Master Ainslie, very small (1828), Lady Hamilton, Sir Robert Gore Booth, for bracelet, Lady Gore Booth (engraved), three children of Mrs. Ainslie, for lockets (1830), Hon. Mrs. Ramsay, Lady North (both engraved) (1832), Lord Viscount Beresford, Judge Barton (1833), Sir C. Leslie (1834), Hon. Captain Maule (1835), Lord Strangford, Mrs. Gore Booth (1836), self for bracelet (1837), Lady W. Gordon (1839). Over 1000 miniatures were painted in London.

E. R.

ROBERTSON, Archibald, portrait painter in oils and miniature, eldest son of William Robertson of Drumnahoy, and Jean Ross, his wife, was born at Monymusk, May 8, 1765. His parents removed to Aberdeen when he was a child, and he had a good education at King's College. In early youth he manifested general talent, and marked aptitude for the fine arts. In 1782 he went to Edinburgh for study, and received instruction in oil and water-colour painting. His first teacher in miniature work was a deaf mute, probably Charles Sheriff of Bath. In 1784 he returned to Aberdeen, and in 1786 he went to London, where he studied at the Royal Academy. Sir William Chambers, the architect, introduced him to Sir Joshua Reynolds, who at once admitted him to his studio as a pupil. While here he copied at least two of Reynolds' well-known pictures, viz.

his own likeness and that of Doctor Beattie, both represented in the scarlet gown of Doctor of Laws, the latter with allegorical treatment in reference to Dr. Beattie's 'Essay on Truth,' the exquisite figure of the angel being beautifully reproduced by Robertson. Both copies were in miniature, on ivory. His father's failing health obliged him to return to Aberdeen, where he worked diligently for the support of the family, and instructed his younger brothers, Alexander and Andrew, in drawing. In 1791 he was urgently invited to go to New York, through Dr. Gordon of King's College, Aberdeen. The Earl of Buchan gave him a letter of introduction to President Washington, with a request for his portrait in oils painted by Robertson. He arrived at New York, October 2, 1791, and proceeded to Philadelphia to deliver the letter and the Earl's present of a silver-mounted box made of the oak which sheltered Sir William Wallace after the battle of Falkirk. Robertson was cordially received and entertained by Washington, who introduced him to his wife and family. The portrait for the Earl of Buchan was painted, and received high commendation. Robertson also painted a second, on marble, in water-colour, measuring 12 by 9 inches, and two small oval miniatures of General and Mrs. Washington on ivory, which remain as heirlooms in his family. Meeting with immediate encouragement in New York, Robertson decided to settle there, and soon planned the establishment of the Columbian Academy of Fine Arts, which was eminently successful for many years, and greatly helped by the co-operation of his brother Alexander, who followed him to New York within a year. As a teacher, Archibald Robertson was talented and painstaking; not only did he carefully explain principles, but he wrote instructions to be studied by his pupils. His treatise on the 'Elements of the Graphic Arts' was printed in 1802 for their use. In miniature painting he aimed at more important works than those of the period, and he had evidently been encouraged by Reynolds to copy large oil-paintings, in miniature, on ivory. Richness of colouring and breadth of treatment would be needed for these works. Robertson painted a likeness of Alexander Hamilton on marble, as a companion to the one of Washington, and also a large miniature portrait of Commodore Truxton, commander of the 'Constellation,' which was engraved. Otherwise he seems to have painted the usual oval miniatures for the general public. In 1800 he wrote for his younger brother, Andrew, then in Aberdeen, a treatise on the technique of the art, giving minute details as to method and colouring. This seems to be the only existing record from the pen of a contemporary of Cosway, Humphrey, Shelley, G. Engleheart, &c., when they were at their best. In 1802 Robertson was called upon to advise on the subject of a contemplated Art Union in New York, but the American Academy of Arts was not incorporated until about six years later. Of this Robertson was a director for many years. The last public enterprise in which he took part was on the formal opening of the Erie Canal. For this he designed the badge worn by the guests, and afterwards adapted for the commemoration medal. He also supplied a drawing of the fleet preparing to form in line, and two maps, showing the course of the canal and its connection with the water-courses of the Northern Continent, for C. D. Colden's Memoir of the event, a handsome quarto volume. For these, and for his able supervision of the Department of the Fine Arts, the city corporation tendered him their thanks, and awarded him a silver medal, a maple box, and a copy of Colden's Memoir. Robertson was a prolific painter, his scope was varied, and he was very exact in minute details. This characteristic adds value to his early maps of New York City. He was among those who offered designs for the City Hall and other public buildings. He greatly encouraged the introduction of lithography in America by Anthony Imbert. Languages and literature were his hobby through life. During the last few years his eyesight failed. He died in 1835. E. R.

ROBERTSON, Charles, an Irish miniature painter, the younger brother of 'Irish Robertson,' who practised in Dublin about the end of the 18th century. Coming to London, he exhibited at the Royal Academy for some years from 1806 onwards. Returning to Ireland, he took a prominent part in the movement which led to the foundation of the Royal Hibernian Academy.

ROBERTSON, George, born in London about the year 1742, was instructed in design in Shipley's drawing-school. His father, a wine merchant, brought up his son to the same business. At an early age, however, he went to Italy with Beckford, where he chiefly studied landscape painting, and produced some pictures which possessed considerable merit. He afterwards visited the island of Jamaica, where he made several drawings and pictures of views of that country, some of which were exhibited in 1775. Not meeting with the encouragement he expected, he adopted the profession of a drawing-master, in which he was more successful. He died in 1788. We have a few landscape etchings by him from his own designs.

ROBERTSON, Mrs. J., an English miniature painter, and niece of George Saunders. She had a good practice in London, and exhibited at the Royal Academy from 1824 to 1844. She then migrated to Russia, when she was elected a member of the St. Petersburg Academy.

ROBERTSON, Walter, an Irish miniature painter, known as 'Irish Robertson,' who practised in Dublin about the end of the 18th century. In 1793 he departed to America with Gilbert Stuart, after which he went to the East Indies, where he died. He painted an important miniature portrait of George Washington, which was engraved by Robert Field, and was declared by contemporary writers to be 'as good a likeness and as fine a piece of painting as was ever seen.' It was probably done in 1794 or 1795, and shows Washington in uniform, with a black stock.

ROBERTUS DI ODERISIO. See Oderisio.

ROBETTA, engraver, who flourished in Florence from about 1490 to 1520, worked after Filippo Lippi and Sandro Botticelli. His history is wrapped in the greatest obscurity, but it appears that twelve artists formed a club under the appellation of *La Compagnia del Pajuola* (the company of the Stock-pot), and had *pic-nic* suppers alternately at each other's lodgings. The names of these associates were Gianfrancesco Rustici (the founder); Andrea del Sarto; Spillo, Pittore; Domenico Puligo; *Il Robetta*, Orafo; Aristotile da San Gallo; Francesco di Pellegrino; Nicolo Boni; Domenico Baccelli (who played and sang excellently); Il Solosmeo, Scultore; Lorenzo *detto* Guazzetto; and Roberto di Filippo Lippi,

Pittore. By his being admitted a member of a select club of eminent artists, it may be supposed that he was of some celebrity before 1512. He is called *Orafo* in the list of names, that word being then used for *Orefice*, goldsmith; but engraving was part of a goldsmith's business in those days, and ranked him among artists. Robetta had an excellent fancy and composed with facility, but his technique is poor. In some of his backgrounds borrowings from Dürer may be recognized. The following is a list of some of his prints:

The Creation of Eve. *Not signed.*
Adam and Eve driven from Paradise. *Not signed.*
Adam and Eve, with Cain and Abel. *Signed* RBTA.
Adam and Eve, with Cain and Abel. *No mark.*
The Adoration of the Kings. *Signed* ROBETTA.
The Nativity. *Not signed*, but undoubtedly his work.
Jesus Christ baptized in the river Jordan. *Signed* RBTA.
Jesus Christ taking leave of His Mother. *Signed* RBTA.
The Resurrection of Christ. *Signed* RBTA.
The Virgin giving the breast to the Infant. *Signed* ROBTA.
The Virgin seated in a landscape, &c. *Signed* RBTA.
The Virgin with Angels, &c. *Not signed.*
St. Sebastian and St. Roch. *Not signed.*
Faith and Charity with their attributes. *Signed* RBTA.
Ceres with two goat-footed Children. *Signed* RBTA.
A young Man tied to a Tree, &c. *Signed* RBTA.
Venus surrounded by Cupids. Some traces of a signature may be seen in a dark shadow.
Apollo and Marsyas. *Signed* RBTA.
Hercules between Virtue and Vice. *Not signed.*
Hercules killing the Hydra. *Signed* RBTA.
Hercules and Antæus. *Not signed.*
The Lyrist. *Signed* RBTA.
An old Woman and two amorous Couples, &c. *Not signed.*
A Man tied to a Tree by Cupid, &c. On a tablet ROBETTA (*sic*).
Mutius Scævola. *Signed* RBTA.

The following six prints, in the British Museum, are presumed to be by Robetta, although they are without his mark.

The Sacrifice of Cain and Abel.
The Death of Abel.
Jupiter and Leda.
The Virgin and Child attended by St. Sebastian and the Magdalene.
A Riposo. Formerly in the Duke of Buckingham's Collection.
St. Jerome kneeling before a Crucifix.

ROBIE, Louis, Belgian painter; born January 1837 at Brussels; achieved considerable reputation as a painter of animals and of still-life. Some examples of his works are to be seen at the Ghent Museum. He died at Brussels in May 1887.

ROBINEAU, C., a French portrait painter, born about the middle of the 18th century. He practised in Paris, where he afterwards held the appointment of Inspector of Drawing Schools. There is a portrait by him of Abel, the musician, at Hampton Court, and one of George IV. when Prince of Wales, in the Royal Collections. Both are small full-lengths.

ROBINS, Thomas S. In 1839 he was nominated one of the original members of the Institute of Painters in Water-Colours, but resigned in 1866. His marine and landscape pictures were long a feature of the exhibitions. He died in 1880. Works:

London.	*S. Kensington.*	Calais Harbour.
"	"	Shipping—a Fresh Breeze.
"	"	Hay Barges off Reculver.
"	"	Coast at Brille.
"	"	Stormy Sky and a Trawler.

ROBINS, William, an English engraver in mezzotinto, who flourished about the year 1730, by whom we have a few portraits; among others, that of

William Warren, LL.D.; *after Heims.*

ROBINSON, Hugh, an English painter of the 18th century, was born about 1755. He painted vigorous portraits, somewhat after the style of Reynolds. He exhibited at the Academy in 1780–81–82. About 1782 he went to Rome, where he painted for eight years. In 1790 he started to return home by sea, but the ship was wrecked; Robinson was drowned, and the work of his eight years lost. Pictures by him were at the "Old Masters" in 1881–85–87.

ROBINSON, John, portrait painter, born at Bath in 1715, came to London when he was young, and entered the studio of John Vanderbank, under whose tuition he reached considerable proficiency. He afterwards distinguished himself as a portrait painter, and succeeded Jervas in his house in Cleveland Court. For a time he was extensively employed, though his colouring was faint and feeble. He was accustomed to dress his sitters in Vandyck costume. He died in 1745.

ROBINSON, John Henry, an English engraver, born at Bolton in 1796. He came to London when young, and studied under James Heath. His early practice included book illustration; his best work in this line was for Rogers' 'Italy.' He attained great excellence in his profession, and was prominent in the agitation for the admission of engravers to the Academy, of which he was elected an associate in 1856, and a full member in 1867. His method was line, in which he contrived to get peculiar richness. He married a lady of property, and retired to Petworth, where he died in 1871. Amongst his best plates are:

The Flower Girl; *after Murillo.*
The Emperor Theodosius refused admission to Milan Cathedral by Archbishop Ambrose; *after Van Dyck.*
The Countess of Bedford; *after the same.*
The Mother and Child; *after Leslie.*
H. M. the Queen; *after Partridge.*
Napoleon and Pius VII.; *after Wilkie.*
The Wolf and the Lamb; *after Mulready.*
Little Red Riding-Hood; *after Landseer.*

ROBINSON, R., an English mezzotint engraver, who practised in the latter half of the 17th century. He chiefly engraved after his own designs, and his works have much merit. He died or retired from practice about 1690. Amongst his plates are:

Charles I.; *after Van Dyck.*
The Seven Bishops; on one sheet, each in a small oval.
Charlotte, Countess of Lichfield.
James, Duke of Monmouth.
William, Prince of Orange.
Frances, Duchess of Richmond.
Sir James Worsley.
Diana and Actæon.

ROBINSON, Thomas, an English portrait painter who practised in London early in the 18th century. He lived in Golden Square. He studied for some time in Italy, where he became a master of Italian and a good musician. In his later years he was afflicted with blindness, and was mainly

supported by the talents of his daughter, the famous singer, Anastasia Robinson, who married Lord Peterborough. Robinson died in 1755.

ROBINSON, THOMAS, an English portrait painter, born at Windermere, about the middle of the 18th century. He studied under Romney, with whom he lived for some years. Migrating to Ireland, he practised at Belfast from 1801 to 1808, and was patronized by Dr. Percy, Bishop of Dromore. He then removed to Dublin, where he became President of the Society of Artists, and died in 1810. There is a 'Procession in honour of Lord Nelson' by him at the Harbour Office, Belfast. Other works are:

Encounter between the King's Troops and Peasants at Ballynahinch.
The Giant's Causeway.

ROBINSON, WILLIAM, an English portrait painter, born at Leeds in 1799. He had to overcome parental opposition and many difficulties, before he could make his way to London and enter first the studio of Sir Thomas Lawrence and then the schools of the Academy. Returning to his native town in 1823, he obtained a good local practice, his chief patron being Earl de Grey. He painted for the United Service Club, portraits of the Duke of Wellington, Lord Nelson, George III., and Sir John Moore. He died at Leeds in 1839.

ROBIONOI, DE., a Flemish artist, who flourished in the middle of the 16th century. The only known works of this painter are three pictures at Verviers, which seem to belong to the school of Lambert Lombard. One of these is signed and dated 1560.

ROBSON, GEORGE FENNEL, an eminent landscape painter in water-colours, and native of Durham, was born in 1788. His taste for drawing displayed itself at a very early age, and Bewick's book of 'Quadrupeds,' then lately published, became, after nature, the favourite subject of his study. It seems that he never received any regular instruction in the rules of art, but that all his knowledge was derived from observing artists who came down to Durham to sketch the scenery in its vicinity. At the age of sixteen, with only five pounds in money, he left his father's house and travelled to London. There he made drawings, which he exposed in the shop window of a carver and gilder, and sold for small sums. By these means he not only supported himself for twelve months, but was enabled to return the five pounds he had received from his father. He now published a view of his native city, and the funds derived from the speculation enabled him to visit the Highlands of Scotland. He dressed himself as a shepherd, and with his wallet at his back, and Scott's 'Lay of the Last Minstrel' in his pocket, he wandered over the mountains in all seasons. He left many transcripts of the beautiful scenery of Loch Katrine and its neighbourhood. Though especially inspired by the grandeur of the Highlands, he did not confine himself to Scotland, but visited the Lakes of Cumberland and Westmoreland, made himself familiar with North Wales, and crossed over to Ireland to depict the beauties of Killarney. He was a constant exhibitor with the Water-colour Society; on one occasion he contributed no less than thirty-eight drawings. Robert Hills, who lived for a time in the same house, inserted animals, especially deer, in some of his drawings. Robson died in London, September 8, 1833. It was supposed that his death was caused by something poisonous in the food on the 'James Watt' steamship, in which he had travelled from London to Stockton-on-Tees in the last days of August. Works:

London.	*S. Kensington.*	Charlton, Kent.
"	"	Loch Achray.
"	"	Loch Corvisk, Skye.
"	"	Conisborough Castle, Yorks.
"	"	Trees at Dingwall.
"	"	Rural Landscape.
"	"	Mountainous Landscapes, with Figures and Goats.
"	"	Wooded Gorge, Llanberis.

Besides the 'Views of Durham,' Robson published 'Outlines of the Grampians,' and 'Scenery of the Grampian Mountains.' Britton also published from his drawings 'Picturesque Views of the British Cities.'

ROBUSTI, DOMENICO, son and disciple of Jacopo Robusti, was born at Venice in 1562. He followed in the footsteps of his father at a very respectful distance. His principal works are in the Sala di Consiglio, and in the Scuola di S. Marco at Venice; in some of these he is said to have been much assisted by his father. He was more successful in portraits than in history, and painted many of the principal personages of his time. He died in 1637.

ROBUSTI, JACOPO, called IL TINTORETTO, "the little dyer," on account of his father's trade, was born presumably at Venice, in the early part of the sixteenth century. 1512 is the date according to Ridolfi, and 1518 that in the death records in S. Marcilian and the State archives. He may be considered the culminating genius of the Venetian School, combining in himself the several excellencies of his contemporaries. He is said to have shown his inclination for art almost from his infancy, and to have covered the walls of his father's house with childish sketches. There is reason to suppose that he studied for an inappreciable amount of time under Titian. But the jealousy of the latter was roused by the vigour and promise of the newcomer's drawings, and Robusti only remained for a few days before he was dismissed. In the main, if not entirely, he was his own master, and his indefatigable industry and lofty ideal of purpose is well borne out by what Ridolfi tells us of his training. "Knowing Titian's worth, and the many distinctions he had gained, he studied his works with care and also the reliefs of Michael Angelo . . . and in order not to depart from this resolution he wrote on the wall of his studio these words:—'Il disegno di Michel Angelo e 'l colorito di Titiano.'" This does not mean that he intended to combine the particular styles of the two masters, as may easily be seen from his work. It was rather his aim to be pre-eminent both in form and colour, in which these two artists had respectively attained the highest excellence. Left to his own devices, we find that the first thing that Tintoretto did was to procure chalk drawings from the antique. He was even at pains to obtain models by Daniello da Volterra of the famous figures by Michelangelo from the Medici tombs—'Dawn,' 'Twilight,' 'Night and Day.' These he carefully studied, using for the most part artificial light in order to obtain a bold chiaroscuro; and he thus acquired an extraordinary facility in dealing with objects in relief. Besides working from these reliefs he made careful studies from the life, and dissected bodies

JACOPO ROBUSSTI

CALLED

TINTORETTO

Bruckmann photo] [*Dresden Gallery*

ST. MICHAEL OVERCOMING LUCIFER

in order to obtain a correct anatomical knowledge. Further he made models in wax and clay, draped them, and set them in small houses, so that he could light them by little windows, and thus gain a command over his lights and shadows. It is also said that he hung them up in his studio in order to learn the correct perspective of flying figures seen from below. To this capacity for taking pains he united a genius which Vasari has described as "terrible"—an extraordinary range and wildness of imagination, and a facility and dispatch in execution, which appeared to his contemporaries little short of miraculous. It was this which earned him his nickname of "Il Furioso." A good story illustrative of the speed at which Tintoretto could work is told of the picture in the refectory of S. Rocco. The brotherhood of S. Rocco resolved to have a great picture painted on the ceiling, and invited the artists of the city to compete and send in preliminary sketches. When on the appointed day Veronese, Schiavone, Salviati, Zuccaro, and Tintoretto came to show their designs, Tintoretto uncovered his canvas, which had been hidden with a cartoon, and showed them a finished picture. The astonished competitors, lost in amazement at this feat, immediately withdrew their own designs.

The impetuosity of his genius and his deliberate boldness of execution were hardly understood by his contemporaries, and even toward the close of his life we find his critics asking why he did not paint slowly and carefully like Bellini and Titian. The truth and freshness of his colour when seen at the proper distance is far greater than that of the elaborately-finished surface of earlier masters, while the character and feeling of line is increased tenfold. But his unusual readiness and dispatch did sometimes result in the production of works unworthy of his powers that more or less justify the witticism of Annibale Carracci, that—"Tintoretto was sometimes equal to Titian, and often inferior to Tintoretto." Tintoretto was himself a great humorist, and was always more than a match for his critics. Pietro Aretino, one of the most spiteful men of his day, who began by criticizing his speed of execution, at length became a nuisance. One day Tintoretto met him and invited him into his house as though he wished to paint his portrait. When indoors the host produced a pistol and proceeded, much to the dismay of Aretino, who was a great coward, to measure him with the weapon. "You are just two pistols and a half," he observed, as if this was the usual preliminary of the portrait painter. Aretino seems to have taken the hint and troubled him no more.

In order to gain a correct idea of this master's genius it is necessary to see the works that still remain at Venice. Unlike most of the other great Italians, he is poorly represented in the Galleries of Europe. The pictures in the National Gallery, London, 'St. George and the Dragon,' 'The Origin of the Milky Way,' and 'The Washing of the Feet,' together with the 'Nine Muses,' and 'Esther before Ahasuerus,' lent by the King, and at present hanging there, give a better idea of him than any other collection outside Venice. But it is such a picture as 'The Crucifixion' in S. Rocco, Venice, that really shows the stupendous imagination and conception of this master. As a colour scheme it is of surpassing beauty, a strange silvery light emanating from the cross, so that the scene shines out from the gathering darkness which overwhelms the guilty city. It is full of the most vigorous drawing and the most varied types of humanity, from the beautiful ideals in the group below the cross to the sturdy figures of the workmen engaged in their several tasks. There is a mighty concourse of people decked here and there with many a gay colour, but the sense of composition is never lost, and the eye is led on and returns to rest on the figure which stands out alone against the sky, and we cannot but feel that loneliness amid the multitude which has befallen the Saviour of mankind. Others of his finest pictures are the famous quatrain in the Doge's Palace, 'Bacchus and Ariadne,' 'Mercury and the Graces,' 'Mars and Minerva,' and 'The Forge of Vulcan,' where he has given us a delicacy of finish that vies with that of any other pictures in the world. Or one may search among the numerous works in S. Rocco, now in a very bad condition owing to the dust and dirt, and yet more the ignorant restorer. And here will be found examples of the boldest impressionism combined with a most vigorous and masterly technique. He was perhaps the most prolific painter that the world has seen, and many of his works are of colossal size. His 'Paradise' in the Doge's Palace is the largest picture in existence, measuring eighty-four feet by thirty-four. It was almost the last thing he produced, yet it shows no sign of abating power. Of another kind altogether are his 'Adam and Eve' and 'Cain and Abel,' which hang on either side of his large picture, 'The Miracle of St. Mark,' in the Academy at Venice. Their beautiful and quiet colour forms a strange yet delightful contrast to the other, and the extraordinary rendering of modelling in the figure of Adam has probably never been surpassed, unless Mr. Crawshay's 'Adam and Eve,' by the same hand, shows something more subtle in the figure of a woman.

As a portrait painter Tintoretto is in the very front rank, although there is a frequent hardness in this class of work which seems to betoken a want of sympathy. To those who know Tintoretto's imaginative conception this is not surprising, nor on the other hand are they surprised when some special interest in his model has enabled him to produce a work unique among portraits. Such an one is that in the library at Christ Church, Oxford, and it does not necessitate a journey to Venice. His influence on Velasquez, who copied several of his works, is quite easy to trace, and modern art owes more to Tintoretto than is perhaps generally recognized. It is difficult to assess him at his true value; his extraordinary excellence in every department of his work is the reason for many critics assigning him the topmost place in the world of art. This displeases those who thus see some favourite displaced, who in his own particular department perhaps equals or even surpasses Tintoretto. The most important of his followers were his own son Domenico, his daughter Marietta, Domenico Theotocopuli and Antonio Vasilacchi, called respectively Il Greco and Aliense. Tintoretto died at Venice on 31st May, 1594.

In the following list of works those are marked with an asterisk which the writer has seen, or for whose existence the evidence is unquestionable.

J. B. S. H.

Augsberg.	*Gallery.*	*Christ, Martha and Mary.
Belluno.	*Private Coll.*	*Adoration of the Shepherds.
Bergamo.		A Lady dressed as a Queen.
Berlin.	*Museum.*	*Luna and the Hours.

Berlin.	*Museum.*	*Portrait of a Procurator of St. Mark.
,,	,,	*Portrait of a Procurator of St. Mark.
,,	,,	*The Virgin with the Child in Glory.
,,	,,	*Portrait of a Middle-aged Man.
,,	,,	*Three portraits on one canvas.
,,	,,	*St. Mark and Senators.
,,	,,	*Annunciation.
,,	,,	*Portrait of a Young Man.
,,	*Kaufman Gallery.*	*Portrait of an Old Man.
,,	*Count F. Pourtales.*	*Portrait.
Besançon.	*Villemot Mus.*	Nobleman with Two Sons.
Bologna.	*Gallery.*	*Visitation.
,,	,,	*Portrait of a Man.
,,	,,	*Christ on the Cross.
Boston, U.S.A.	*Art Mus.*	The Nativity.
,,	,,	Last Supper (*Preparatory Sketch for picture in S. Giorgio Maggiore, Venice*).
,,	,,	Adoration of the Magi.
,,	,,	Portrait of a Doge.
,,	*Mr. George Harris.*	Miracle of St. Mark (*Sketch*).
,,	*Mr. Quincy A. Shaw.*	*Adoration of the Shepherds.
,,	,,	*Portrait.
Brescia.	*Gallery.*	*Transfiguration.
,,	,,	Portrait of an Old Man.
Brunswick.	*Gallery.*	*Last Supper.
,,	,,	The Lute Player.
,,	,,	Christ's Entry into Jerusalem (*probably wrongly attributed to Tintoretto*).
Brussels.	*Gallery.*	Martyrdom of St. Mark.
,,	,,	Portrait of a Man.
,,	,,	Portrait of a Man.
Buda Pesth.	*Gallery.*	Portrait.
,,	*Rath. Gall.*	Portrait.
Caen.	*Museum.*	Deposition.
Cambridge, U.S.A.	*Prof. C. E. Morton.*	*Two Portraits.
Cassel.	*Gallery.*	Portrait of a Young Man.
Darmstadt.	*Gallery.*	Bust Portrait of an Old Man in a Black Dress.
,,	,,	A Man with a Grey Beard.
,,	,,	Martyrdom of Two Saints.
Dessau.	*Gallery.*	*Portrait of an Admiral.
,,	,,	*Head of a Man.
Dresden.	*Gallery.*	*Virgin and Child with St. Catherine.
,,	,,	*The Rescue.
,,	,,	*Lucifer overcome by St. Michael.
,,	,,	*Two Portraits.
,,	,,	*The Muses and Graces on Parnassus.
,,	,,	*Women with Musical Instruments.
,,	,,	*Christ and the Adulteress.
,,	,,	*Lady dressed in Mourning.
,,	,,	*Susanna preparing for the Bath.
,,	,,	Virgin and Child with SS. Barbara, Catherine.
,,	,,	SS. John Chrysostom and Augustine.
Dublin.	*Nat. Gall. of Ireland.*	*Portrait of a Gentleman.
Edinburgh.	*Nat. Gall. of Scotland.*	*Head of a Venetian Nobleman.
,,	,,	*The Seasons (*three Pictures*).
,,	,,	*Portrait of a Venetian Senator.
Ferrara.	*Gallery.*	Madonna of the Rosary.
Florence.	*Pitti Pal.*	*Venus, Vulcan, and Cupid.
,,	,,	*Portrait of a Man.
,,	,,	*Portrait of Vicenzo Zeno.
,,	,,	*Descent from the Cross.
,,	,,	*The Resurrection.
,,	,,	*Virgin and Child.
,,	,,	*Portrait of a Man with long white beard.
,,	,,	*Portrait of a Man holding model of a horse.
Florence.	*Pitti Pal.*	*Portrait of a Man, short hair, vest trimmed with fur.
,,	,,	*Portrait of a Man, inscribed Anno Ætatis Suae XXIV.
,,	,,	Study for a Last Supper.
,,	*Uffizi.*	*Portrait of Himself.
,,	,,	*Christ entering Jerusalem.
,,	,,	*Portrait of Admiral Veniero.
,,	,,	*Portrait of an Old Man seated.
,,	,,	*Wedding at Cana.
,,	,,	*Portrait of Sansovino.
,,	,,	*Portrait on wood inscribed Anno Ætati XXX.
,,	,,	*Portrait. Bust only.
,,	,,	*Leda.
,,	,,	*Vision of St. Augustine.
,,	,,	Abraham's Sacrifice.
,,	,,	Crucifixion (*a Sketch*).
,,	*Corsini Gal.*	*Portrait of a Man.
,,	,,	*Portrait.
Genoa.	*Pal. Brignole Sale.*	*Portrait of a Doge.
,,	*Pal. Durazzo.*	*Portrait.
,,	*Ch. of St. Francis.*	Annunciation.
,,	*Spinola Gallery.*	*Portrait.
,,	*Cathedral.*	*Last Supper.
Graz.	*Parish Church.*	*Coronation of the Virgin.
Hamburg.	*Consul Weber.*	Ottaviano Farnese.
Hampton Court.		Portrait of a Knight of Malta.
,,		Portrait of a Dominican.
,,		The Expulsion of Heresy.
,,		Portrait of a Venetian Gentleman.
,,		Portrait of a Man in a Fur Mantle.
,,		Male Portrait, called Ignatius Loyola.
,,		Christ before Pilate (*Study*).
,,		St. Roch curing the Plague.
,,		St. George and Princess Cleodolinda.
,,		Labyrinth in a Garden.
Innsbruck.	*Fernandineum.*	*Legend.
,,	,,	*Portrait.
Liverpool.	*R. Inst.*	Sketch for the 'Paradise.'
London.	*National Gal.*	*St. George and the Dragon.
,,	,,	*Washing of Feet.
,,	,,	*Origin of the Milky Way.
,,	,,	*Ganymede (*possibly by Damiano Mazza*).
,,	,,	*Esther before Ahasuerus.
,,	,,	*Nine Muses.
Lucca.	*Gallery.*	*Portrait of a Senator.
,,	,,	*Portrait of a Man.
Madrid.	*Prado.*	*Battle on Land and Sea.
,,	,,	*Joseph and Potiphar's Wife.
,,	,,	*Solomon and the Queen of Sheba.
,,	,,	*Susanna and the Elders.
,,	,,	*Finding of Moses.
,,	,,	*Esther before Ahasuerus.
,,	,,	*Judith and Holofernes.
,,	,,	*Portrait of Sebastiano Veniero.
,,	,,	*Moses and the Purification of the Woman of Midian.
,,	,,	*Portrait: half-length, dressed in black, gold chain.
,,	,,	*Venus and Minerva.
,,	,,	*Christ and the Woman taken in Adultery.
,,	,,	*Portrait: Prelate, bust only.
,,	,,	*Portrait: Young Jesuit, black beard.
,,	,,	*Portrait: Young Lady, bust, low neck, bare bosom, lace scarf.
,,	,,	*Portrait: Bust, Man in Armour (*doubtful*).
,,	,,	*Portrait: half-length. Elderly Man.
,,	,,	*Baptism of Christ.
,,	,,	*Portrait: Bust, Senator, white beard.

CALLED

TINTORETTO

Alinari photo] [*San Giorgio Maggiore, Venice*

THE LAST SUPPER

Madrid.	*Prado.*	*Paradise (*Study*).
"	"	*Portrait: Young Man with paper in left hand.
"	"	*Portrait: Bust of a Man.
"	"	*Portrait, Bust of a Man (*doubtful*).
"	"	*Portrait: Bust of a Man.
"	"	*Portrait: Replica of above (*by Domenico?*).
"	"	*Portrait: Bust of a Man.
"	"	*Death of Holofernes.
"	"	*Judith and Holofernes.
"	"	*Portrait: Bust of Man in Armour.
"	"	*Bust of Young Venetian Lady. Possibly Marietta Robusti.
"	"	*Portrait: A Woman, her right breast exposed.
"	"	*Portrait: A Venetian Girl.
"	"	*Rape of Lucretia by Tarquinius.
"	"	*Portrait: Venetian Girl in red scarf, with pearls.
"	"	Allegory of Venus.
"	*Escorial.*	*Christ washing the Feet.
"	"	*Conversion of St. Mary Magdalene.
"	"	*Feast of Simon the Pharisee.
"	"	*Esther and Ahasuerus.
"	"	*Christ as the Man of Sorrows.
Milan.	*Brera.*	*St. Helena and Three Donors.
"	"	*Finding the Body of St. Mark.
"	"	Pietà.
"	"	Portrait of Old Man.
"	*Archbishop's Pal.*	Christ and the Adulteress.
"	*Museo Civico.*	Bust of Procurator.
Modena.	*Gallery.*	*Eighteen Scenes from Ovid's 'Metamorphoses,' on ceiling in the Gallery.
"	"	*Madonna with Saints.
Munich.	*Gallery.*	*Portrait Group.
"	"	Birth of Christ.
"	"	Ecce Homo.
"	"	Mary Magdalene wiping Christ's Feet.
"	"	*Portrait of an Artist.
"	*Theatinerkirche.*	*Deposition.
Naples.	*Museum.*	*Danaë.
Newport, U.S.A.	*Mr. Davis.*	*Portrait.
Oxford.	*Merton Coll.*	*Crucifixion.
"	*Ch. Ch. Library.*	*Portrait of a Nobleman.
"	*Ashmolean.*	*A Drawing.
Padua.	*Museo Civico.*	*Senator.
Palermo.	*Bordenaro Gall.*	*Miracle of the Loaves.
Paris.	*The Louvre.*	Portrait of Himself as Old Man.
"	"	Christ and Two Angels.
"	"	*Susanna and the Elders.
"	"	*Study for the 'Paradise.'
"	"	*Portrait of a Man.
Parma.	*Royal Gallery.*	Entombment.
"	"	Purgatory.
St. Petersburg.	*Hermitage Gallery.*	*Holy Spirit and Founder.
"	"	Perseus and Andromeda.
"	"	The Resurrection.
"	"	The Nativity of St. John the Baptist.
"	"	St. George and the Dragon.
"	"	Portrait of a Venetian Nobleman.
"	"	Male Portrait.
Rome.	*Capitol.*	The Baptism.
"	"	Ecce Homo.
"	"	The Flagellation.
"	*Colonna.*	Three Women and a Man adoring the Holy Spirit.
"	"	Old Man playing a Spinet.
"	"	Portrait: Man with pointed Beard.
"	"	Portrait: A Young Man.
"	"	*Hylas or Narcissus.
"	*Doria Gallery.*	Portrait.
Schleissheim.	*Gallery.*	*Two Crucifixions.
Schwerin.	*Gallery.*	*Portrait: Sebastiano Veniero.
Stockholm.	*Gallery.*	*Portrait: G. Pesaro.
Strassburg.	*Gallery.*	*Descent from the Cross.
Stuttgart.	*Gallery.*	*Immaculate Conception.
"	"	*Crucifixion (*a Sketch*).
Turin.	*Gallery.*	*The Holy Trinity.
Venice.	*Scuola di S. Rocco.*	*Annunciation.
"	*Lower Hall.*	*Adoration of the Magi.
"	"	*Flight into Egypt.
"	"	*Massacre of the Innocents.
"	"	*The Magdalene.
"	"	*St. Mary in Egypt.
"	"	*Presentation of Jesus.
"	"	*Assumption of Virgin.
"	*On Ceiling.*	*Elijah Ascending to Heaven.
"	*Staircase.*	*Visitation.
"	*Upper Hall.*	*Adoration of the Shepherds.
"	"	*Baptism of Christ.
"	"	*The Resurrection.
"	"	*The Agony in Gethsemane.
"	"	*The Last Supper.
"	"	*S. Rocco in Heaven.
"	"	*Miracle of Loaves and Fishes.
"	"	*Raising of Lazarus.
"	"	*Ascension.
"	"	*Pool of Bethesda.
"	"	*Temptation on the Mountain.
"	"	*S. Rocco.
"	"	*S. Sebastian.
"	"	*Portrait of Himself.
"	*On Ceiling.*	*Adam and Eve.
"	"	*Elijah.
"	"	*Moses.
"	"	*Joshua.
"	"	*Jonah and the Whale.
"	"	*Ezekiel's Vision.
"	"	*Plague of Serpents.
"	"	*Jacob's Dream.
"	"	*Sacrifice of Isaac.
"	"	*Elijah and the Angel.
"	"	*Fall of Manna.
"	"	*Elisha Feeding the People.
"	"	*Paschal Feast.
"	*Refectory.*	*The Great Crucifixion.
"	"	*Christ before Pilate.
"	"	*Way to Golgotha.
"	"	*Ecce Homo.
"	*On Ceiling.*	*S. Rocco in Heaven.
"	"	*Putti (*four Panels*).
"	"	*Eleven beautiful panels, good examples of Tintoretto's simple composition, most of them single figures.
"	*Academia.*	*Death of Abel.
"	"	*Miracle of St. Mark.
"	"	*Adam and Eve.
"	"	*Risen Christ Blessing three Senators.
"	"	*Madonna and Three Portraits.
"	"	*Crucifixion.
"	"	*Resurrection.
"	"	*Scourging of Christ.
"	"	*Magna Peccatrix.
"	"	*Deposition.
"	"	*Madonna, Three Saints, and Three Donors.
"	"	*Madonna and Child in Glory.
"	"	*Assumption.
"	"	*Virgin and Child, and Four Senators.
"	*Ceiling of Small Room.*	*Prodigal Son.
"		*Faith.
"		*Justice.
"		*Strength and Good Works.
"		*Knowledge (?).
"	*Academia.*	*Madonna on the Pedestal.
"	"	*St. Justinian and Three Treasurers.
"	"	*Portrait of Doge Nicola da Ponte.
"	"	*Portrait of Antonio Capello.
"	"	*Portrait of Procurator.
"	"	*Portrait of Melchiore Michiele.
"	"	*St. Mark.

Venice.	*Accademia.*	*Portrait of Dominican Monk.
,,	,,	*Portrait of a Man.
,,	,,	*Portrait of a Young Man.
,,	,,	*Portrait of a Man.
,,	,,	*Portrait of a Senator.
,,	,,	*Portrait of Cardinal Morosini.
,,	,,	*Portrait of Battista Morosini.
,,	,,	*Portrait of Procurator.
,,	,,	*Portrait of Andrea Dandolo.
,,	,,	*Portrait of Andrea Capello.
,,	,,	*Portrait of Marco Grimani.
,,	,,	*Portrait of Doge Alvise Mocenigo.
,,	,,	*Portrait as an Evangelist, with book in hand.
,,	,,	*Portrait as an Evangelist, writing in book.
,,	,,	*Portrait of Senator, Pasquale(?).
,,	,,	*Portrait of Senator, Cicogna (?).
,,	,,	*Portrait of Jacopo Soranzo.
,,	*Doge's Palace.*	*Paradise.
,,	*Sala del Gran Consiglio.*	*Ambassadors appearing before Frederick I. at Pavia.
,,	,,	*Battle of Pirano and Capture of Otho.
,,	,,	*Capture of Zara.
,,	,,	*Conquest of Constantinople.
,,	*Ceiling.*	*Capture of Riva on Lago di Garda.
,,	,,	*Vittorio Sorenzo defeating the Estensi.
,,	,,	*Brescia defended against the Visconti.
,,	,,	*Capture of Gallipoli.
,,	,,	*Venice with the Gods and Doge.
,,	,,	*Nicolo da Ponte.
,,	*Salla dello Scrutinio.*	*Capture of Zara.
,,	,,	*Two Portraits.
,,	*Collegio.*	*St. Mark introducing Doge Mocenigo to Christ.
,,	,,	*Figures in grisaille around the clock.
,,	,,	*Doge da Ponte before the Virgin.
,,	,,	*Marriage of St. Catherine and Doge Dona.
,,	,,	*Doge Pietro Loredan imploring Aid for Venice.
,,	*Ceiling.*	*Truth.
,,	,,	*Eloquence.
,,	*Entrance.*	*Lorenzo Amelio.
,,	,,	*Alessandro Bono.
,,	,,	*Tommaso Contarini.
,,	,,	*Vicenzo Morosini.
,,	,,	*Portrait of Old Man.
,,	,,	*Portrait of Old Man.
,,	,,	*Portrait of Nicolo Priuli.
,,	*On Ceiling.*	*Justice presenting a sword to Doge Priuli.
,,	,,	*Putti. Four beautiful Panels.
,,	,,	*Four long pictures in monochrome.
,,	,,	
,,	*Passage to Council of Ten.*	*Andrea Delphino.
,,	,,	*Federigo Contarini.
,,	,,	*Resurrection.
,,	*Collegio.*	*Doge Griti before the Virgin.
,,	*Ante-Collegio.*	*Mercury and the Three Graces.
,,	,,	*Vulcan's Forge.
,,	,,	*Bacchus and Ariadne.
,,	,,	*Minerva repulsing Mars.
,,	*Ante-room of Chapel.*	*SS. Margaret, George, and Louis (called St. George and the Princess).
,,	,,	
,,	,,	*SS. Andrea and Jerome.
,,	*Senato.*	*The Descent from the Cross.
,,	*On Ceiling.*	*Venice, Queen of the Sea.
,,	*Salo delle Quattro Porte. Ceiling.*	*Zeus giving Venice the Empire of the Sea.
,,	,,	*Venice Freed.
,,	,,	*Hera surrounded by Nymphs.
,,	,,	*Padua.
,,	,,	*Brescia.
,,	,,	*Istria.
Venice.	*Salo delle Quattro Porte. Ceiling.*	*Treviso.
,,	,,	*Triuli.
,,	*Ch. of the Abbazia.*	Adoration of the Magi.
,,	*S. Angeli.*	Finding of the Body of St. Mark.
,,	*Santi Apostoli.*	St. Lucia.
,,	*S. Cassiano.*	*Crucifixion.
,,	,,	*Christ in Hades.
,,	,,	*Resurrection.
,,	,,	*Three Legends below the Organ (*doubtful*).
,,	*Crociferi.*	*Presentation of the Virgin.
,,	,,	*Christ Scourged.
,,	*S. Felice.*	*S. Demetrius in Armour.
,,	*S. Francesco della Vigna.*	Entombment.
,,	*SS. Gervasio e Protasio (S. Trovaso).*	*Last Supper.
,,	,,	*Temptation of St. Anthony.
,,	,,	*Christ washing the Apostles' Feet.
,,	,,	*Adoration of the Magi.
,,	,,	*Betrayal of Joachim.
,,	*Ch. of Gesuiti.*	*Assumption of the Virgin.
,,	,,	*Presentation of Christ.
,,	*S. Giorgio Maggiore.*	*The Last Supper.
,,	,,	*The Gathering of Manna.
,,	,,	*Martyrdom of various Saints.
,,	,,	*Resurrection.
,,	,,	*Coronation of the Virgin.
,,	,,	*Entombment.
,,	*S. Giuseppe di Castello.*	*St. Michael overcoming Lucifer.
,,	*Chapel of the Hospital.*	*St. Ursula and the Virgins.
,,	*S. Marco.*	*Mosaics from Tintoretto's Cartoons.
,,	*S. Mareuola (S. Ermagora).*	*Last Supper.
,,	,,	*Washing Feet.
,,	*S. Maria del Carmine.*	*Presentation.
,,	*S. Maria dei Frari.*	*Massacre of the Innocents.
,,	*S. Maria Mater Domini.*	*Finding of the True Cross.
,,	*S. Maria dell' Orto.*	*Last Judgment.
,,	,,	*Tablets of the Law and Golden Calf.
,,	,,	*Martyrdom of St. Agnes.
,,	,,	*Presentation of the Virgin.
,,	,,	*Martyrdom of St. Christopher.
,,	,,	*St. Peter and the Cross.
,,	*S. Maria del Rosario (Gesuati).*	*Crucifixion.
,,	*S. Maria Zobenigo.*	*Ascension.
,,	*S. Marziale.*	*Glory of S. Marziale.
,,	,,	*Ascension.
,,	,,	*Angel of the Annunciation appearing to Mary.
,,	,,	*St. Mary receiving the Angel.
,,	*S. Moise.*	*Christ washing the Apostles' Feet.
,,	*S. Paolo.*	*Last Supper.
,,	,,	*Assumption.
,,	*S. Pietro Martire (Murano).*	*Baptism of Christ.
,,	*S. Pietro in Castello.*	*Mosaic from Cartoon (?).
,,	*Redentore.*	*Scourging of Christ.
,,	,,	*Ascension.
,,	*Ch. of the Scuola di S. Rocco.*	*Annunciation.
,,	,,	*S. Rocco and the Pope.
,,	,,	*Pool of Bethesda.
,,	,,	*S. Rocco in the Campo d'Armata.
,,	,,	*S. Rocco healing the Sick.
,,	,,	*Death of S. Rocco.
,,	,,	*S. Rocco and the Beasts of the Field.
,,	,,	*S. Rocco and many figures.
,,	*On the Ceiling.*	*Our Lady in the Garden.

Venice.	*Madonna della Salute.*	*Marriage of Cana.
„	*S. Silvestro.*	*Baptism of Christ.
„	*S. Sebastiano.*	*The Brazen Serpent.
„	*S. Stephano.*	*Last Supper.
„	„	*Washing of Feet.
„	„	*Agony in the Garden.
„	*S. Simeone Grande.*	*Last Supper.
„	*S. Zaccaria.*	*Birth of St. John (*doubtful*).
„	*Palazzo Reale.*	*Transportation of the Body of St. Mark.
„	*Library.*	*St. Mark rescuing a Shipwrecked Saracen.
„	„	*Seven Figures of Philosophers (between the windows).
„	*In Other Rooms.*	S. Rocco.
„	„	*Young Martyr.
„	„	*Four Portrait Pictures, with Three Procurators in each.
„	„	*Gathering of Manna (*most doubtful*).
„	„	*Miracle of the Loaves and Fishes (*most doubtful*).
„	*Palace of Prince Giovanelli.*	*Battle Piece.
„	„	*S. Sebastian (*most doubtful*).
„	„	*Eight Portraits (*of uncertain authenticity*).
„	*Palace of Giustiniani Recanati.*	*Departure of Queen Cornaro from Cyprus.
„	„	*Portrait of a Philosopher of the Family of Reconati.
„	„	*Portrait. Supposed to be a youthful portrait of himself.
„	*Count Sernagiotto (Schiavone Gall.).*	*Adam and Eve in the Garden.
„	*Collection of Italo Brass.*	*The Woman taken in Adultery.
Vicenza.	*Gallery.*	St. Augustine healing the Plague-Stricken.
Vienna.	*Imperial Gallery and Academy.*	*St. Jerome.
„	„	*Susanna and the Elders.
„	„	*Sebastiano Veniero.
„	„	*Portrait: Officer in Armour.
„	„	*Old Man and Boy.
„	„	*Portrait of Doge, Girolamo Priuli.
„	„	Two Portraits of Doge, Nicolo da Ponte.
„	„	Three Portraits of Procurators of St. Mark.
„	„	Three Portraits of Senators.
„	„	Thirteen other Male Portraits.
„	„	*Lucretia.
„	„	*Apollo and the Muses.
„	„	*Hercules and Omphale.
„	„	Finding of Moses.
„	„	Pieta.
„	„	Christ bearing the Cross.
„	„	Il Bravo.
„	„	Christ blessing Venetian Senators.
„	„	Adoration of the Magi.
„	„	Gathering of Manna.
„	„	Descent from the Cross.
„	„	Mucius Scaevola.
„	„	*Doge: M. A. Trevisan.
„	„	*Alessandro Contarini and Pietro Grimani.
„	„	*SS. Jerome, Louis, and Andrew (*doubtful*).
„	*Czernini's Gall.*	Portrait of a Doge: Andrea Griti.
	Ambraser Coll.	*Nicolo da Ponte.
„	„	*Jacopo Soranzo.
Windsor Castle.		Holy Family with Saint.

PRIVATE OWNERS IN BRITAIN.

Duke of Abercorn.	*Portrait of a Senator. Head to right. Architectural background.
Duke of Abercorn.	*Portrait of Senator. Head to left. Dark background.
„	*Portrait of Senator. Head to left.
Mr. Ralph Bankes.	*Apollo and the Muses.
Lord Barrymore.	*Portrait of Admiral Barbarossa.
„	*Full-length Figure of St. Mark.
„	*Diogenes in his Tub.
Duke of Bedford.	*Portrait of Veselius the Anatomist.
„	Three-quarter length Portrait of Himself as a Young Man.
Mr. W. Bromley Davenport.	*Apollo and Marsyas.
Earl Brownlow.	*Christ curing the Paralytic.
„	*Portraits of Aretino and a General of Charles V. (on same canvas).
„	*Portrait of a Senator.
„	*Portrait of Doge, Francesco Donato.
„	*Removal of Body of St. Mark.
The Baroness Burdett-Coutts.	*Miracle of St. Mark (*Sketch*).
The Marquis of Bute.	*A Doge of Venice.
„	*Allegorical Subject.
„	„ „
Mr. Chas. Butler.	*Moses striking the Rock.
The Earl of Carlisle.	*Two Dukes of Ferrara.
„	*Sacrifice of Isaac.
„	*Temptation of Christ.
„	*Adoration of Shepherds.
Mr. W. G. Cavendish Bentinck.	*Portrait of a Naval Officer.
„ „	*Portraits: Gentleman, Lady, Child, and Page.
„ „	*Portrait: Venetian Naval Officer of Family of Capello.
„ „	*Portrait: Venetian Gentleman of Family of Contarini.
The Earl of Chesterfield.	*Portrait of Cardinal Lorraine.
Sir Fredk. Cook, Bart.	*The Ascension (*a Sketch*).
„ „	St. John the Baptist.
„ „	Portrait of a Senator.
The Hon. Mrs. Corbet.	*Portrait.
Earl Cowper.	Portrait of a Man.
Mr. R. Crawshay.	*Adam and Eve.
Duke of Devonshire.	Portrait.
„	Christ and the Woman of Samaria.
Mr. Chas. Doane.	*Portrait of Venetian Noble.
The Earl of Dudley.	Christ delivered to the Jews.
The Earl of Ellesmere.	*Portrait: Man with Book.
„	*Portrait: Venetian Senator.
„	*Entombment.
„	*Portrait: Venetian Nobleman.
„	*Presentation in the Temple.
The Marquis of Exeter.	The Entombment.
Sir W. J. Farrer.	*The Resurrection.
„	*The Annunciation.
„	*The Raising of Lazarus.
J. P. Heseltine, Esq.	*Last Judgment.
„	*Christ led to Judgment.
Captain Holford.	*Portrait: Man in black, right arm on window-sill.
„	Portrait: A Procurator of St. Mark.
„	Portrait: A member of Foscari Family.
„	Conversation Piece of Three Figures.
„	Raising of Lazarus.
Kord Kinnaird.	*Conversion of St. Paul.
Lord Leconfield.	Portrait of a Man.
Mr. F. R. Leyland.	*Portrait: Said to be Pietro Aretino.
„	*Portrait of a Senator.
Mr. G. D. Leslie, R.A.	*Pharaoh's Daughter and the Infant Moses.
The Countess of Lindsay.	*Adoration of the Shepherds.
Captain R. A. Markham.	*Baptism of Christ.
Lord Methuen.	*Sketch.

Mr. H. Bingham Mildmay.	*Portrait of a Venetian Admiral.
Doctor Ludwig Mond.	*Galleys at Sea.
,,	*Portrait: Giovanni Gritì.
,,	*Portrait: A Young Man.
Mr. Lionel B. C. L. Muirhead.	*Crucifixion.
,, ,,	*Supper at Bethany.
The Duke of Northumberland.	*Portrait: Young Man in dark, fur-trimmed dress.
,, ,,	Portrait of Admiral in Armour.
,, ,,	Ecce Homo.
Viscount Powerscourt.	*St. Mark preaching.
The Earl of Radnor.	*Portrait: Half-length, right hand on bust of Lucretia.
,, ,,	*Portrait: Venetian Nobleman.
Sir W. B. Richmond, R.A.	*Portrait: A Man holding a letter.
Mr. William Russell.	Portrait of a Doge.
Mr. G. Salting.	Portrait of Ottavio di Strà.
Mrs. Arthur Severn.	*Diana.
,,	*The Doge in Prayer.
,,	*Annunciation.
,,	*Annunciation.
The Duke of Sutherland.	A Pope with a large number of Cardinals and Monks.
,, ,,	A Landscape, in which are many figures.
,, ,,	Portrait of Venetian Senator.
,, ,,	Portrait.
,, ,,	Removal of Body from Cross.
Mr. B. C. Vernon-Wentworth.	Portrait of a Monk.
The Earl of Wemyss.	*Portrait of a Senator.
,, ,,	*Portrait of Himself.
,, ,,	*Marriage Feast.
,, ,,	*Adoration of the Magi.
The Earl of Yarborough.	*A Venetian Nobleman.
,, ,,	*The Creation of Eve.
,, ,,	*Consecration of a Bishop.
,, ,,	*Descent from the Cross.
The Exors. of the late Lord Leighton.	*A Portrait of Paolo Paruta.

ROBUSTI, Marietta, the daughter of Jacopo Robusti, born at Venice in 1560, was instructed in art by her father, and devoting herself to portrait painting as an art suited to her sex, she acquired considerable reputation. She painted many of the principal personages at Venice, but her celebrity was not confined to her native country. She was invited to the court of the Emperor Maximilian and to that of King Philip II. of Spain; but her father's affection prevented an acceptance of either invitation. She died in 1590.

ROCCA, Antonio, painter, practising in Italy about the middle of the 17th century. The details of his life and works are unknown, but he is mentioned by various writers of his age as a foreign artist of much excellence, working in Rome and in Piedmont. He is said to have been a monk, and to have died at Rome about 1660.

ROCCA, Daniele Jacopo, painter, born at Rome. He was a pupil of Daniele da Volterra, and was an artist of mediocre talent. He died at Rome in 1600, at a very advanced age.

ROCCA, Michele, called also Parmigiano the younger and Michele da Parma, was born at Parma in 1671. He practised in Rome, and died some time after 1751. He was gifted with some talent, and worked in the manner of P. da Cortona. In the Munich Gallery there is an 'Adoration of the Shepherds' by him.

ROCCADIRAME, Angelo, painter, born at Naples in 1396. Several of his works are to be found in the churches of his native city, among the best is an 'Archangel Raphael' in SS. Severino e Sosio.'

ROCHARD, François T., a miniature painter, born in France in 1798. He studied in the Paris Academy, and about 1820 migrated to London, where he exhibited for many years at the Royal Academy. He died at Notting Hill in 1858.

ROCHARD, Simon Jacques, a French miniature painter, the elder brother of F. Rochard, was born in Paris in 1788. He entered the École des Beaux Arts in 1813, and studied under Merimée and Isabey. After practising in Paris he settled in England, where he obtained a large and fashionable connection. He exhibited at the Royal Academy for many years, but in 1850 retired to Brussels, where he died in 1872. He was nicknamed "Mahogany Rochard," from the curious dull red flesh colour he so often used.

ROCHE, Benedict, painter, born at Valencia. He was a pupil of Gaspar de la Huerta, and it is said that his works were sometimes mistaken for those of his master. He died in 1785.

ROCHE, Jean, (or Broche,) a French painter, born at Carcassonne. In 1365 he painted several pictures for the 'Église des Domes' at Avignon.

ROCHE, Sampson Towgood, miniature painter, practised at Bath early in the 19th century. He exhibited at the Academy in 1817, but his practice seems to have been purely local.

ROCHEBRUNE, Octave Guillaume de, a French engraver and etcher, born April 1, 1824, at Fontenay-le-Comte (Vendée); was a pupil of J. Ouvrié and J. L. Petit; as an etcher he was self-taught; one of the most notable architectural etchers on a large scale, his 'Nôtre Dame,' 'Palais de Justice, Rouen,' 'Chenonceaux,' and other plates being well known. He obtained medals in 1865 and 1868, a second-class medal in 1872, and the Legion of Honour in 1874. He died at Fontenay, July 1, 1900.

ROCHERS, Etienne des. See Desrochers.

ROCHETET, Michel, a French painter of portraits and historical subjects, who flourished in the 16th century, and worked at the decoration of the Louvre, and of the palace at Fontainebleau, under the direction of Primaticcio.

ROCHETTI. See Faenza, Marco Antonio di.

ROCHFORD, P. de, a native of France, flourished about the year 1720. He engraved several of the plates for the large folio collection of 'Views of the Palace and Gardens of Versailles,' published by P. Menant. He also engraved some prints from the pictures of Jean Baptiste Santerre, and other painters. He resided some time in Portugal, where he died.

ROCHIENNE, Pierre, a French engraver on wood, who flourished about the year 1551. In conjunction with J. Ferlato, he executed a set of very indifferent wood-cuts for the New Testament, in Latin, published in 1551. He also engraved some cuts for the 'Legende dorée,' published in 1557.

ROCHUSSEN, Karel, Dutch painter and engraver; born at Rotterdam, August 1, 1814; a pupil of W. J. J. Nuijen and Waldorp; excelled as a painter of battle-scenes; won distinction as an illustrator, notably of Münchausen. His 'Bataille de Malplaquet,' 'Gueux de Mer devant Leyde,' 'Bataille de Castricum,' and 'Comte Florens combattant les Frisons' are among his most important works. He was a Knight of the Lion of the Netherlands, and a Chevalier of the Legion of Honour. He died at Rotterdam, September 24, 1894.

ROCQUE, J., was probably a native of France,

but about 1750 he resided in England, where he graved maps and a few views from his own designs. Among these are two large views of Wanstead House, Essex. Vivaret engraved a view of Kensington Palace after a drawing by Rocque.

RODAKOWSKI, HEINRICH, Polish painter; born at Lemberg (Austrian Galicia), June 9, 1823; began his art studies at Vienna, and in 1846 came to Paris, where he settled; remained for five years in Cogniet's studio; made his *début* at the Salon in 1852 with his 'Portrait du Général Dembinski'; chiefly earned distinction as a portrait-painter, though some of his historical canvases won high praise; in 1893 he returned to Cracow, being appointed President of the Académie des Arts; he gained a first-class medal in 1852; a third-class one at the Universal Exhibition of 1855; the Legion of Honour in 1861, and the Belgian Order of Leopold in 1873. He died at Cracow, December 28, 1894.

RODDELSTET, (or RUDESTEDT,) PETER. See GOTTLANDT, PETER.

RODE, CHRISTIAN BERNHARD, painter and engraver, was born in Berlin in 1725. Having learned the rudiments of his art in his native city, he went to Paris, where he studied for a time under Charles Vanloo and Pesne. He afterwards travelled to Italy, and on his return to Berlin met with very flattering encouragement as a painter of history and portraits. He painted several altar-pieces for the churches at Berlin and the other towns in Prussia, and was employed by the king in embellishing the palace of Sans Souci. In 1783 he became Director of the Academy at Berlin. He etched a great number of plates from his own designs and those of others. There is a MS. catalogue of 309 plates by him in the British Museum Print Room. The following are his principal works:

The ceilings in the New Palace, Sans Souci.
A Descent from the Cross. (*Marienkirche, Berlin.*)
The Agony in the Garden. (*Marienkirche, Berlin.*)
The Ascension. (*Rostock.*)

ENGRAVINGS.

A Head of Christ.
The Maskers; *after Schlüter.*
Plates for Gessner's 'Idylls' and Gellert's 'Fables.'

RODE, JOHANN HEINRICH, the younger brother of Christian Bernhard Rode, born at Berlin in 1727, was brought up to the profession of a goldsmith, but abandoned that pursuit to devote himself to engraving. Having executed some plates at Berlin with considerable success, he went to Paris, where he became a pupil of Johann Georg Wille. During his residence in that city he engraved a few plates in the finished style of his instructor, and on his return to Berlin published several prints from the designs of his brother. He had acquired a reputation, when his career was cut short by his death in 1759. Among others, we have the following prints by him:

The Portrait of Johann Georg Wille; *after Schmidt.*
A Head of Epicurus; *after J. M. Preisler.*
Jacob wrestling with the Angel; *after C. B. Rode.*
An Ecce Homo; *after the same.*
A Sacrifice of the Vestals; *after the same.*

RODE, (or ROODE,) NIELS, NELIS, or CORNELIS, painter, born at Copenhagen in 1743. He came to Holland, and studied at the Hague under the portrait-painter J. G. Ziesenis. In 1776 he became a member of the 'Pictura' Society at the Hague, and finally established himself at Leyden. He died in 1794. There is a portrait group by him in the Town Hall at the Hague.

RODEN, MATHYS, a Flemish painter of the 15th century, who practised at Ghent, and became a member of the Corporation in 1475. In 1477 he designed some allegorical figures for the *fête* in honour of the entry of Duke Maximilian. No record of his works later than 1483 has come down to us.

RODEN, WILLIAM T., the well-known Birmingham portrait-painter, was born in Bradford Street in 1817, and was apprenticed to an engraver named Dew, at the close of his association with whom he engraved for Messrs. Hogarth, publishers, his most noteworthy work being a plate of 'John Knox preaching at the Court of Queen Mary.' After following the art of engraving for about ten years he took to portrait-painting, and attained a considerable measure of success, his services being in great request for presentation portraits. Besides those in the Art Gallery and at Aston Hall, there are portraits by him in the Board Room of the General Hospital, at Saltley College, in the board rooms of banks and other institutions, and in the hands of private persons throughout the Midlands. Lord Palmerston sat three times to him. Mr. Roden co-operated with others in founding the old Birmingham Art Gallery, and was for many years an active member of the Royal Society of Artists. He continued to paint until a few years previous to his death, but on Christmas Day 1890 he suffered from a stroke, which left him much weakened, and on the third anniversary of the attack he died a his sister's house at Handsworth, 1892. A. B. C.

RODERIGO. See RODRIGUEZ.

RODERMONT, (or ROTTERMONDT,) called ROTERMANS, was a native of Holland, and flourished about the year 1640. From the style of his etching he appears to have been a painter, and to have imitated Rembrandt with success. He engraved a few portraits, now become scarce, among which are:

Sir William Waller, Serjeant Major-general to the Parliament, with a Battle in the background; *after C. Janssen.*
Joannes Secundus, a Latin Poet of the Hague; *signed Rodermont, fecit.*

RODRIGUEZ, ALFONSO, a painter of Spanish extraction, born at Messina in 1578, studied the works of Titian, Raphael, and Michael Angelo. His best works are to be found at Messina: 'The Impotent Man at Bethesda,' in S. Cosimo de' Medici; 'The Murder of the Innocents,' in S. Elena de Constantino; 'Madonna with St. John, and St. Nicholas,' in S. Filippo Neri. He died at Messina in 1648.

RODRIGUEZ, DOMINGO, a Portuguese painter and Augustine monk, was living at Salamanca in 1682. He painted many pictures of saints and martyrs for the convent of his order in that city.

RODRIGUEZ, FRATE ADRIAN. See DIERIX.

RODRIGUEZ, GIOVANNI BERNARDINO, called IL PITTOR SANTO, the son of Alfonso, and nephew and pupil of Luigi Rodriguez. After his uncle's death he formed a close connection with Domenichino, which continued until the latter was driven from Naples. Rodriguez has much of the tenderness of Domenichino. He died in 1667 at Naples, where the following works of his are to be seen: 'The Virgin with the Child rescuing a Soul from Satan,' altar-piece for the church of the Madonna del Soccorso; 'S. Carlo in glory, with angels sing

ing and playing,' in a chapel of the church of Gesù Nuovo.

RODRIGUEZ, JUAN, OF BEJAR, was employed in 1476 by the Duke of Alva to execute 'arabesques' in his palace of Barco di Avila.

RODRIGUEZ, LUIGI, brother of Alfonzo Rodriguez, born at Messina in 1585, studied at Rome and Naples. In the latter city he painted for some time with Bellisario Corenzio. On his return to Messina he executed twelve scenes from the Trojan War, in monochrome. There is a tradition that he was poisoned at Naples by Corenzio.

RODRIGUEZ DE MIRANDA, FRANCISCO and NICOLAS, painters, the less famous brothers of Pedro. FRANCISCO was born in 1701, and was appointed painter to the Master of the Horse. In 1746 he painted twelve large pictures, representing incidents in the life of S. Peter, for the convent of San Gil at Madrid. He died in 1751. NICOLAS distinguished himself as a landscape-painter, and died at Madrid shortly before Francisco.

RODRIGUEZ DE MIRANDA, PEDRO, born at Madrid in 1696, was the nephew and scholar of the elder Juan Garcia de Miranda. (See GARCIA DE MIRANDA.) Under the auspices of Father Aller, confessor of the Infant Don Philip, fourth son of Philip V., he painted an Immaculate Conception so pleasing to the prince that he insisted on its being inscribed with the artist's name. He executed a half-length portrait of Aller, and various religious subjects for the Bare-footed Carmelites. He chiefly distinguished himself, however, by landscapes and scenes of low life, as well as panels of coaches, which were sufficiently prized to be preserved when the coaches themselves were worn out or disused. He succeeded his uncle as painter to the King, and died in 1766.

RODRIGUEZ DE RIBERA, ISIDRO, was court painter at Madrid in the early part of the 18th century, and in 1725 was appointed Valuer of Antique Pictures by royal letters patent.

RODRIGUEZ, SIMON, a Spanish painter of some talent, who flourished in the 16th century. The details of his life are unknown, but at the monastery of Belem, on the Tagus, there is a 'Nativity' of much merit by him.

RODRIGUEZ-BLANES, BENITO, painter, born at Granada in 1650, was an imitator of the style of Alonzo Cano. He took orders, and gained a high reputation both for his talent as a painter and for the blamelessness of his life. Among the works he is known to have executed were: 'A Madonna,' for the staircase of the Archbishop's palace at Granada, and other paintings for the church of Nuestra Señora de las Angustias, for the church of the Augustine order, and for that of the Bare-footed Carmelites. In the Munich Gallery there is a portrait of a naval officer by him. He died at Granada in 1737.

ROECKEL, WILHELM, historical painter, born at Schleissheim in 1801, where his father was a glazier. After studying in the Munich Academy under Langer, he went to Düsseldorf. On his return to Munich in 1827 he took up glass painting. In the Auerkirche at Munich is a picture of the 'Marriage of Cana' by him. He died at Munich in 1843.

ROED, HOLGER PETER, was the son of JÖRGEN ROED, a living Danish painter, and was born at Copenhagen in 1846. He studied at first under his father, but in 1861 entered the Academy, where he received a gold medal for a 'Scene from the Deluge.' In 1870 he went to Paris, Rome, and Naples, but returned home after two years' absence. He died prematurely in 1874.

ROEDER, JULIUS SIEGMUND, the son of poor parents, was born at Berlin, 1829, entered the studio of Dr. Herbig at the age of fifteen, and the Academy a few years later. He had great difficulty in maintaining himself, and was obliged to curtail travels undertaken to complete his art education. A fortunate marriage improved his prospects, but his wife soon died, and he left Weimar, where he had been living with her. His picture 'The last Blessing' (in the possession of the Emperor of Germany) was exhibited in 1850. His 'Grape Seller' is now in the Berlin Gallery. He died in 1860.

ROEDIG, J. C., a painter of fruit and flower pieces, was born at the Hague in 1751. He was a pupil of Van der Aa, and became secretary to the School of Art at the Hague in 1794. He died in 1802.

ROEHN, ADOLPHE EUGÈNE, born in Paris in 1780, belonged to the school of the Restoration. He began his career with a 'Market Scene,' and a 'Halt of Spanish Soldiers,' and in 1866 he exhibited his 'Dancing Bear.' He was professor of drawing in the Collège Louis le-Grand. He died at Vannes in 1867.

ROEHN, JEAN ALPHONSE, the son of Adolphe Roehn, born in Paris in 1799, was a pupil of Regnault and Gros. He entered the École des Beaux Arts in 1813, and afterwards became a colleague of his father at the Collège Louis-le-Grand. His works were rather in the style of the 18th century. He died in Paris in 1864.

ROELAS. See DE LAS ROELAS.

ROELFSEMA. See OEVER.

ROELOFS, WILLEM, Dutch painter and etcher; born March 10, 1822, at Amsterdam; was a pupil of Sande Bakhuyzen and De Winter. For a time he resided at the Hague, and also (since 1848) at Brussels. His works include 'Vaches au bord de la Fleuve,' 'Bois en Automne' (in the Louvain Museum), 'Paysage à la Haye' (in Amsterdam Museum), and others. Of his etchings we may mention 'Le Marais,' 'Le Ruisseau,' &c. He obtained a medal at Brussels in 1848; also the Orders of Leopold and of Francis Joseph, and he was appointed Officer of the Order of the Oak Crown. He died at Berchem, near Antwerp, May 14, 1897.

ROELOFSWAART, ADOLF, painter, born at the Hague. He practised towards the close of the 18th century, painting historical subjects and portraits, and was a pupil of Abraham Verkolje, of Amsterdam. He lived for some time at Delft, and finally settled at Ryswick, near the Hague.

ROEPEL, CONRAED, (KOENRAAD,) an eminent Dutch painter of flowers and fruit, born at the Hague in 1679. He was placed for some time under the care of Constantine Netscher, with the intention of becoming a portrait painter; but the delicacy of his constitution made it necessary for him to quit the Hague, and to reside at a country-house of his father's, where he amused himself in cultivating flowers. This occupation led him to an attempt to paint the objects of his care. Some of his pictures were bought by a florist at the Hague, who afterwards kept him supplied with flowers. In 1716 he was invited to the court of the Elector Palatine, at Düsseldorf. On the death of his patron he returned to the Hague, where he

painted some pictures for Prince William of Hesse, and the families of Fager and Lormier. There are specimens of his art in the Berlin and Cassel Galleries. In 1718 he was received into the Pictura Society, of which he was the Director at the time of his death in 1748.

ROER, JAKOB VAN DER. See VAN DER ROER.

ROERBYE, CHRISTIAN MARTIN, Norwegian painter; born May 17, 1803, at Drammen; studied at the Copenhagen School of Art, and became a pupil of Eckersberg; travelled in Italy, Turkey, and Greece. On his return was elected a member of the Copenhagen Academy; his pictures include 'Turkish Wedding,' 'Skagen,' 'Oriental Life,' 'Market at Amalfi,' and sundry portraits. He died at Copenhagen, August 29, 1848.

ROESTRAETEN, PIETER, portrait and still-life painter, born at Haarlem in 1627, was brought up under Frans Hals, whose daughter he married, and whose style in portrait painting he followed for some time with success. Attracted by the fame of Sir Peter Lely's good fortune in England, he visited this country in the reign of Charles II. He was received by Lely with great kindness, and introduced to the king; but it does not appear that he met with much encouragement at Court, as none of his pictures are to be found in the palaces, or in the royal catalogues. The story of Lely's jealousy of Roestraeten seems to be unfounded. Roestraeten painted with great success vases of gold and silver, bas-reliefs, musical instruments, &c., which he designed with precision. His pictures were well coloured, and touched both with delicacy and freedom. The exact date of his visit to England is not ascertained; but he must have resided here many years, as he met with an accident at the fire of London, and was lame for the rest of his life. He died in London in 1700.

ROETING, JULIUS, German painter; born September 7, 1821, at Dresden; studied at Dresden Academy under Bendemann; subsequently appointed Professor at the Düsseldorf Academy, becoming an Associate of the Berlin and Vienna Academies. Among his principal works are: 'Columbus at Salamanca' and 'The Entombment of Christ'; also notable portraits of W. von Schadow and K. F. Lessing, which are in the Düsseldorf Gallery. In 1855 in Paris he gained a third-class medal, and a gold medal at Berlin. He died at Düsseldorf, May 22, 1896.

ROETTIERS, FRANÇOIS, was born in Paris in 1702, of a Flemish family. His ancestors had for many years been medallists to the French mint. He was probably a scholar of Nicholas de Largillière, from whose designs he etched the following plates:

Christ bearing His Cross.
The Crucifixion.

There are a few others by him of less importance. He died in 1770.

ROFFE, JOHN, an English engraver, born in 1769. His practice was chiefly confined to architectural plates. He died at Holloway in 1850. Specimens of his work are to be found in:

The Marbles in the British Museum. 1812.
Murphy's Arabian Antiquities of Spain. 1816.

ROGEL, JOHANN, an engraver on wood, practised at Augsburg about the year 1567.

ROGEL, MAESTRO. See VAN DER WEYDEN, ROGER.

ROGER, ADOLPHE, a French historical painter, born at Palaiseau in 1797. He studied under Gros, and obtained honours in 1822, 1831, and 1841. He had considerable practice as a decorative painter, and executed works at the churches of St. Elizabeth, St. Roch, and Notre Dame de Lorette, in Paris. He died in 1880. Amongst his works we may also name:

Versailles.	*Gallery.*	Battle of Civitella. 1842.
"	*Trianon.*	Charles V. entering the Louvre. 1835.
"	"	Taking the Veil.
"	"	Ordination of Africans.

ROGER DE BRUGES. See VAN DER WEYDEN, ROGER.

ROGER, EUGÈNE, a French historical and portrait painter, born at Sens in 1807. He studied under Hersent, and obtained the second *prix de Rome* in 1827. Six years after he obtained the coveted *grand prix*. He died in Paris in 1840. Amongst his works are:

Nancy.	*Museum.*	Finding the body of Charles the Bold.
Versailles.	*Gallery.*	Charlemagne crossing the Alps. 1837.
"	"	Raising the Siege of Salerno. 1839.

ROGERS, GEORGE, amateur, painted landscapes of some merit, and was an exhibitor at the Spring Gardens Exhibition in 1761 and 1762. He married a daughter of Jonathan Tyers, the proprietor of Vauxhall, and settled in the Isle of Wight. He died about 1786.

ROGERS, PHILIP HUTCHINS, an English landscape painter, born at Plymouth in 1794. His works were chiefly inspired by Devonshire scenery, and occasionally appeared at the Academy up to 1835. During his latter years he resided in Germany, and died at Lichtenthal, near Baden-Baden, in 1853. Amongst his works are:

Karlsruhe.	*Gallery.*	View of Plymouth Harbour.
"	"	View of Baden.
Saltram House.		Two views of Saltram.
Strasbourg.	*Museum.*	Entrance to Plymouth Harbour.

ROGERS, WILLIAM, an English engraver, born in London about the year 1545. It has not been ascertained from whom he learned the art of engraving, but he worked with the burin in a neat though stiff style. He engraved a few portraits, and several frontispieces, and other book ornaments. He was one of the earliest English engravers to practise the art as a profession. He usually marked his plates with the cipher WR.

We have the following prints by him:

PORTRAITS.

Queen Elizabeth; a small upright plate.
Henry IV. of France; a whole length.
The Emperor Maximilian; a whole length.
The Earl of Essex, Earl Marshal of England.
The Earl of Cumberland.
Thomas Howard, Duke of Norfolk.
Sir John Harrington; the title to his 'Orlando Furioso.'
Thomas Moffat; a frontispiece to his 'Theatre of Insects.'
John Gerarde, Surgeon; frontispiece to his 'Herbal.'

ROGERSON, R., portrait painter, who lived in the middle of the 17th century. He painted a room in the Pope's Head Tavern, in London, in 1688 (Pepys).

ROGERY, ROGER DE, a French artist, who, about 1570, painted a series of pictures at Fontainebleau, from the legend of Hercules.

ROGHMAN, GEERTRUYDT, the daughter of Roeland Roghman, engraved after her father. Bartsch has described Le Chateau de Zuylen, engraved by her after her father's design, and there are also by her a 'Massacre of the Innocents,' after Tintoretto, and about twenty plates more of less importance.

ROGHMAN, HR. LMR., and P. H. ROGHMAN. These names are signed to two or three engraved portraits. The first appears on a portrait of M. Barent Jansz, æt. 53, 1627—*H. L. Roghman sculpsit*—the H. L. and R. forming a cipher; the second on a portrait of A. I. Roscius in an oval—*P. H. Roghman, sculpsit.* The latter signature is also affixed to a print after Rubens, and to a portrait of Erasmus.

ROGHMAN, (or ROGMAN,) ROELAND, a Dutch painter and engraver, was born at Amsterdam in 1597. It is not known by whom he was instructed in art, but he was a good painter of landscapes. His pictures usually represent views in Holland, and on the borders of Germany. They exhibit a close attention to nature in the forms, but his colour is dark and disagreeable. He has left several landscape etchings. His landscapes have a strong resemblance to those of Rembrandt, with whom he was on terms of intimacy. He sometimes painted distances to the figures of Lingelbach. His drawings with the pen are very free and spirited, and prove that he was an artist of much talent. They are very numerous. The Rotterdam Museum possesses a collection of twenty-five of the best. His etchings, like his drawings, represent views of chateaux and ruined buildings. Several of the plates have been re-bitten, and these appear scratchy and crude. His prints are thirty-nine in number; six, published by Peter Nolpe with the title of 'Views in the Wood at the Hague,' are retouched and finished with the graver by Nolpe himself. It is supposed that Roghman died in the workhouse at Amsterdam about 1685.

ROGIER, NICOLAUS, called also KAYNOOT RUGIERO, a Flemish landscape painter, who flourished from 1520 to about 1540, and is said to have painted in the style of Joachim Patinir.

ROHDE, KARL, German painter; born in 1840 at Coblentz. He was a pupil of Neher and Rustige at the Stuttgart Art School; in 1864 he settled at Munich; painted market-scenes and animals with success. He died at Munich, August 23, 1891.

ROHDE, NIELS, Danish painter; born at Copenhagen in June 1816; at first studied with his father and subsequently at the Art Academy; well known in Denmark as a landscape painter; died at Copenhagen, July 14, 1886.

ROKERZ, HENDRICK, an obscure Dutch engraver, by whom we have a few portraits, very indifferently executed; among them that of

William Henry, Prince of Orange, on Horseback; *after P. Janse.*

ROKES, HENDRICK. See SORGH.

ROLAN, FANGUERBE, a Spanish painter, who practised in the neighbourhood of Seville, and in 1653 painted a picture of the Virgin and St. Francis, which was bought by the Tribunal of Indian Commerce for 4533 maravédis.

ROLI, GIUSEPPE MARIA, (ROLLI,) born at Bologna in 1654, was a scholar of Domenico Maria Canuti. There are several of his frescoes in the churches of his native city. We have also some etchings by him after the principal Bolognese painters, among which are the following:

Charity; *after Lodovico Carracci.*
A Sibyl; *after Lorenzo Pasinelli.*
Lucretia in the act of stabbing herself; *after Canuti.*
The art of Drawing; *after Pasinelli.*

His brother ANTONIO, born at Bologna in 1643, is mentioned by Crespi as a decorative painter of much merit, and the pupil and assistant of Angiol Michele Colonna. He died in 1696.

ROLLAND, AUGUSTE, painter, architectural draughtsman, and modeller, born at Metz in 1797. He had much versatility in his art, painting landscape, genre pictures, and still-life. His travels in Switzerland and the Pyrenees furnished him with many subjects. He died in 1859. By him:

Metz.	*Musée.*	Cow-stable in the Pyrenees.
"	"	L'Étang de Bouligny.
"	"	Cows crossing a Stream.

ROLLAND DE LA PORTE, HENRI HORACE, a French painter of fruit, flowers, still-life, and feigned bas-reliefs, was born in Paris in 1724. Between the years 1760 and 1789 he frequently exhibited at the Salon. In 1763 he was received into the Academy. He died in 1793.

ROLLE, KARL, German painter; born August 15, 1814, at Reichenau-bei-Zittau; studied at the Dresden Academy with Rentsch and Arnold; also with Schnorr and Cornelius at the Munich Academy; in 1839 came under the influence of Semper at Dresden, and subsequently visited Paris. He decorated several rooms in Dresden public buildings, also Semper's Villa Rosa, the Opera House (burnt down in 1869), and many other buildings of beauty and grandeur. He died June 18, 1862, at Reichenau.

ROLLER, JEAN, painter, born in Paris in 1798. He began life as a piano-maker, but afterwards set up as a portrait painter, and was also a sculptor. He was a pupil of Gautherot. He died in 1866. Works:

Portrait of M. Coriolis (*Académie des Sciences*).
Portrait of M. Dumas, president of the *Académie des Sciences.*

ROLLIN, J., a French painter of little note, who painted at Avignon at the beginning of the 17th century, and whose works had some local popularity.

ROLLMANN, JULIUS, landscape painter, born in 1827, was originally apprenticed to a decorative painter at Düsseldorf, and at the same time worked at the Academy. Thence he went to the Berlin Academy. After travelling in the Bavarian mountains he settled in Munich, but returned again to Düsseldorf, and in 1858 he was in Italy. His studies in Bavaria, the Tyrol, and Venice, displayed great originality. In the National Gallery at Berlin there is a 'Mountain Scenery, Bavaria,' by him. He died at Düsseldorf in 1865.

ROLLO, ——, a painter of whom nothing is known, except that the name appears on an 'Ecce Homo,' in the manner of Guido. The signature is *Rollo Gallois, F.*

ROLLOS, PIETER, a German engraver, who resided at Frankfort about the year 1620. He engraved a frontispiece to a book of Emblems, by G. de Montenay, published in that city in 1619. He executed a few other book plates, in a very indifferent style. He sometimes signed his prints P. ROL. F.

ROLLS, CHARLES, draughtsman and engraver, born 1800. He assisted the Findens in their

[*Berlin Gallery*

THE MADONNA AND CHILD WITH SAINTS AND ANGELS

'Gallery of British Art,' and also exhibited some fruit and flower pieces at the British Institution between 1855 and 1857.

ROMA, SPIRIDONE, an Italian portrait painter and decorator, who practised in England in the 18th century. His works appeared at the Academy from 1774 to 1778, and he painted a ceiling at the old East India House. He died in 1787.

ROMAGNESI, JOSEPH ANTOINE, lithographer, born in Paris, 1776. He is best known as a sculptor, but also published various prints for illustration, among which were a set for 'Les Aventures de Sappho' (1818). He died in 1852. Two more artists of the same name and family were at work at the same time.

ROMAIN, —— DE LA RUE, painted landscapes in the manner of Jan Asselyn, Swaneveldt, and Jan Both. No details of his life are known, but excellent pictures by him occasionally appear, and pass for the work of one or other of those masters.

ROMAIN, LE. See MIGNARD, PIETER.

ROMAKO, ANTON, Hungarian painter, born October 20, 1834, at Atzgersdorp, near Vienna; studied at the Vienna Academy, and with Rahl; settled at Rome after a long period of study at Munich and Venice. Among his works are: 'Louis XV.,' Sevillanerin (1851), 'Pio Nono,' 'Ristori as Phèdre,' 'Romeo and Juliet,' &c. Obtained medals in 1869 and 1872, and the Legion of Honour in 1882. He died at Vienna, March 8, 1889.

ROMAN, BARTOLOMÈ, a Spanish painter, born at Madrid in 1596. He was first a scholar of Vincenzio Carducci, but finished his education in the school of Velazquez. He was an eminent painter of history, and executed several considerable works for the church of the Franciscans at Alcala de Los Henares. In the sacristy of the Padres Cayetanos, at Madrid, there are some pictures by him, which his biographer, Palomino, compares to those of Rubens. He died at Madrid in 1659.

ROMANELLI, GIOVANNI FRANCESCO, born at Viterbo in 1610. Having shown an early inclination for art, his father sent him to Rome, where he had the good fortune of being taken under the protection of Cardinal Barberini, by whom he was placed in the school of Pietro da Cortona. His indefatigable application to his studies under that master rendered him in a few years one of the most promising young men in Rome; and he was left by his master to finish, during his absence in Lombardy, some paintings he had commenced in the Palazzo Barberini. On leaving the school of P. da Cortona, he altered his style, and adopted one distinguished by more elegance but less vigour. He painted a 'Deposition from the Cross,' for the church of S. Ambrogio, which was so much applauded, that Pietro, alarmed for his own reputation, painted a 'Stoning of Stephen,' in which even Bernini admitted his superiority. Romanelli painted for the church of St. Peter the 'Presentation in the Temple,' which has been executed in mosaic, and the original placed at the Certosa. On the death of Urban VIII., and the succession of Innocent to the papal chair, Cardinal Barberini left Rome for Paris, where he recommended the talents of Romanelli to Mazarin. Romanelli was engaged to decorate some apartments in the Palais Mazarin and in the Louvre, where he painted a series of subjects from the 'Æneid.' On his return to Rome he was employed in several important works, and was preparing for a second journey to France, when he died at Viterbo in 1662. Works:

Hampton Court.		Copy of Guido's 'Triumph of Bacchus.'
Munich.	*Pinakothek.*	Herodias with the head of John the Baptist.
Paris.	*Bibliothèque National.*	A series of Classical Frescoes in the *Galerie Mazarine.*
"	*Louvre.*	Venus and Æneas.
"	"	Venus and Adonis.
"	"	Israelites gathering Manna.
"	"	A series of Classical frescoes in the *Musée des Antiques*, the *Salles des Saisons, de la Paix, de Septime Sévère*, and *des Antonins.*
Rome.	*S. M. degli Angeli.*	Presentation in the Temple.
"	*S. Agostino.*	S. Thomas of Villanuova.
"	*S. Ambrogio.*	Descent from the Cross.
Viterbo.	*Cathedral.*	Glory of S. Lorenzo.

ROMANELLI, URBANO, the son of Giovanni Francesco Romanelli, born at Viterbo about the year 1645, was instructed by his father, after whose death he became a disciple of Ciro Ferri. There are some of his works in the churches at Velletri and Viterbo. He died young, in 1682.

ROMANET, ANTOINE LOUIS, a French engraver, born in Paris in 1748. He was a pupil of J. G. Wille, and afterwards resided at Basle, where he engraved several plates under the direction of Christian de Mechel. He was one of the engravers employed on the plates in the 'Galerie du Palais Royal,' the 'Galerie d'Orleans,' the 'Cabinet Le Brun,' 'Picturesque Views in Switzerland,' and other works of a like kind. He also engraved many detached pieces after Italian, Dutch, and French painters. He died in 1807. The best plates, perhaps, are:

PORTRAITS.

Charles Theodore, Elector of Bavaria; *after P. Battoni*
Louis Francis de Bourbon, Prince of Conti; *after L Tellier.*
John Grimoux, Painter; *after a picture by himself.*

VARIOUS SUBJECTS.

The Death of Adonis; *after Kupetzky.*
The Village Printseller; *after Seekatz.*
The Ballad Singer; *after the same.*

ROMANINO, GIROLAMO, was born about 1485 at Brescia, and is said to have first been the pupil of Stefano Rizzi. His family came from the small town of Romano, on the Serio, whence they took a surname which was already two generations old when it came to Girolamo. He was free of the Brescian Guild of Painters previous to 1510, in which year he finished and signed a 'Pietà' for the church of St. Lorenzo, which is now in Lord Wimborne's collection. One of his earliest existing altar-pieces is that of the church of S. Francesco, at Brescia, representing the 'Virgin and Child between St. Francis and St. Anthony, and four kneeling Saints,' which was probably finished before 1512. In that year Romanino went to Padua to avoid the troubles in which Brescia was involved by the wars between the Venetians and the French. When at Padua, Romanino found a home with the Benedictine Monks of Santa Giustina, and painted for them an altar-piece of the 'Virgin and Child, attended by St. Benedict, St. Justina, St. Monica, and St. Prosdocimo.' He also decorated their refectory with a 'Last Supper,' and

finished an 'Enthroned Virgin and Child with Saints.' All three pictures are now in the Gallery at Padua. In 1517 he returned to Brescia, having paid a short visit to Cremona, where on his second visit in 1519-20 he painted four large frescoes in the cathedral, representing 'Christ before Pilate,' the 'Scourging,' the 'Crowning with Thorns,' and 'Christ delivered to the Jews.' On his return, finding Moretto established in Brescia, he entered into a friendly rivalry with that artist, and in 1521 joined him in a contract to embellish the chapel of the Corpus Christi in S. Giovanni; Romanino's part being the frescoes representing the 'Adoration of the Eucharist,' 'Two Evangelists,' and the 'Prophets'; also two canvases with the 'Resurrection of Lazarus,' and the 'Magdalen anointing the Saviour's Feet.' His next work was on the frescoes from scenes in the life of St. Domenic for the convent of his order in Brescia; the decoration of the Town-hall with various subjects; and the frescoes in the church of S. Salvatore. After this he painted a fresco in the castle of Malpaga, representing Bartolommeo Colleoni invested with the command of the Crusaders in the presence of the Pope and his Cardinals. In 1534 he painted a series of frescoes for the village church of the Madonna, near Pisogne, which, although much injured, still shows his great powers. His next undertaking was a series of scenes from the life of the Madonna, in fresco, at Vieno. This was followed by a series from the life of a Saint for the church of St. Antonio at Breno, which are now much defaced. About 1540 Romanino, by the order of Cardinal Madruzzo, painted several subjects taken from sacred and profane history, in fresco, in the Castello of Trent, and, the same year, four scenes from the life of St. George in the church of that Saint at Verona. About 1541 he finished the organ shutters of the Duomo in Brescia, representing the Birth and the Visitation of the Virgin. His last known work was a picture of 'Christ's Sermon on the Mount,' painted for the Benedictines of Modena in 1557. His death is believed to have occurred in 1566. Many of the private collections and churches in Brescia contain examples by this master. Amongst those most worthy of note is 'The Communion of St. Apollonius,' in the church of St. Maria Calchera, and a 'Nativity' and a 'Pièta' in St. Guiseppe. Also:

Berlin.	*Gallery.*	Madonna with Saints and Angels.
„	„	Judith.
„	„	A Pietà.
Brescia.	„	The Supper at Emmaus.
„	„	Magdalen in Simon's House.
„	„	Christ carrying His Cross.
„	„	Two Portraits.
Canford.	*Lord Wimborne.*	A Pietà.
London.	*Nat. Gall.*	Nativity with Four Saints.
Vienna.	*Gallery.*	A Female Portrait.

ROMANO, Giulio. See Dei Giannuzzi.

ROMANO, Il. See Catalani, Antonio.

ROMANO, Il. See Trevisano, Francesco.

ROMANO, Vincenzo. See Aniemolo.

ROMBERG, Arthur George. This clever Austrian artist was born at Vienna in 1819, and was educated at Munich, where afterwards he became Professor of Painting. He studied for a while also at the Academy of Dresden and under Hübner. Most of his notable works were executed at Munich and at the Wartburg in the part where Luther had lived, and were in the form of decorative frescoes. He also painted many genre paintings in oil, especially delighting in scenes of merriment and frolic after the style of the old Dutch masters, whose works he greatly admired. He was a correct draughtsman and a fine colourist. He died in 1875.

ROMBORGH, ——, a painter of Nimeguen, who was living at the commencement of the last century. He studied landscape painting at Rome, but chiefly in the works of the old masters. In his style he resembled Frédéric Moucheron.

ROMBOUTS, Jan, (or Rombouts,) of the same family with Salomon Rombouts. He painted in Friesland about 1660, and is the author of several works attributed to Ruysdael and Hobbema. In the Berlin Museum there is by him a 'Wooded Landscape'; in the Städel Institute at Frankfurt, a 'Park'; several works in the Brunswick Museum; and in the Dresden Gallery a picture of a 'Dutch Village.' There is a woody landscape in the Amsterdam Museum signed *V. Rombouts.* It is probable that he is the artist mentioned in the Haarlem archives under the name of Gilles (Jilles) Rombouts (1661-1663). Some writers have denied his existence altogether, holding that landscapes attributed to him are by Salomon Rombouts, and that the signature S. has been misread J.

ROMBOUTS, Salomon, was a follower of Ruisdael. He painted principally landscapes and marine views. In the Hamburg Gallery is a winter landscape; in the Leipzic Museum a seashore at Scheveningen; and at Schleissheim two landscapes. The dates of his birth and death are not recorded, but he died in Haarlem before 1702.

ROMBOUTS, Theodore, born at Antwerp in 1597, was a scholar of Abraham Janssens, under whom he studied until he was twenty years of age. In 1617 he travelled to Italy, and it was not long before his talents distinguished him as one of the most promising young artists at Rome. His works were sufficiently esteemed to secure him constant occupation; and after a residence of a few years in the capital of art, he had arrived at sufficient celebrity to be invited to visit Florence by the Grand Duke, who employed him in some considerable works for the Ducal Palace. After an absence of eight years he returned to Antwerp, whither the reputation he had acquired in Italy had preceded him, and he painted some pictures for the churches, which excited such general admiration that his vanity led him to believe his abilities equal, if not superior, to those of Rubens, who was at that time in full possession of his powers. This vanity incited him to more arduous exertions, and his happiest productions were conceived and executed under the feelings of emulation. Rombouts possessed a ready invention, and an uncommon facility of touch. He received the freedom of St. Luke in 1625. On the 17th September, 1627, he received a permit from the Burgomaster of Antwerp which allowed him to spend his wedding night outside the city without losing his right as a citizen, and he then married Anne, a member of the noble family of Van Thielen. By her he had one child, a daughter. Of his works, the most remarkable are the following: 'The Descent from the Cross,' in the cathedral at Ghent; 'St. Francis receiving the Stigmata,' and 'The Angel appearing to Joseph in his Dream,' in the church of the Recolets; and 'Themis with the Attributes of Justice,' in the Town-house. Rombouts died at Antwerp the 14th September, 1637. The year

Mrs. Fitzherbert - The Haughty Dame.
From the painting by George Romney
In the possession of J. E. Gray Hill. Esq.

GEORGE ROMNEY

Walker and Cockerell photo] [*National Portrait Gallery*

THE ARTIST, BY HIMSELF

1640 has also been given, but that is a mistake. He was interred in the Carmelite church.

ROMEGIALLO, GIOVANNI PIETRO, born at Morbegno, in the Valteline, in 1739, learned the rudiments of art from G. F. Cotta, an obscure painter of his native city, but afterwards went to Rome, where he became the pupil of Agostino Masucci. He was much occupied in copying the works of Guercino, Guido, and P. da Cortona. His pictures are in the collections at Como, and in the churches of the Valteline.

ROMEO, DON JOSÉ, a Spanish painter, born at Cervera, in the kingdom of Arragon, in 1701, went to Italy when he was young, and studied at Rome under Agostino Masucci. On his return to Spain he resided for some time at Barcelona, where he painted some pictures for the church of the Mercenarios Calzados. He afterwards visited Madrid, where he was taken into the service of Philip V. He died at Madrid in 1772.

ROMERSWALE, VAN. See MARINUS.

ROMEYN, WILLEM VAN, (ROMIJN,) a Dutch painter of landscapes, with cattle and figures, born at Haarlem in 1624, was a pupil of Berchem, to whose pictures those of Romeyn bear a great resemblance. They also show points of similarity with those of Karel du Jardin and Adrian van de Velde. They are generally small, well drawn and composed, and harmonious in colour. His pictures are in all the principal galleries of Europe, but are frequently attributed to one or other of the above-named masters. It may be added that some of his landscapes have a slight resemblance to those of Jan Both: it is probable that he had visited Italy. He died at Haarlem in 1693. Works:

Amsterdam.	*Museum.*	Two landscapes with Cattle, signed *W. Romijn.*
"	"	Two ditto, signed *W. Romeijn.*
"	"	One ditto, signed *W. R.*
Berlin.	*Museum.*	Italian Landscape; *W. Romijn.*
Dresden.	*Gallery.*	Rocky Landscape; *W. Romeijn.*
London.	*Dulwich Gal*	Two Cattle pieces; *W. Romeijn.*

ROMNEY, GEORGE, painter, was born at Walton-le-Furness, Lancashire, on the 15th December (Old Style = December 26, according to present reckoning), 1734. He belonged to a respectable yeoman family, whose original home had been near Appleby, but the painter's grandfather had, during the troubles of the Civil War, been obliged to move further south. At Dalton he married at the age of sixty, and had several children. His son John, a cabinet-maker, married, in 1730, Anne Simpson, of Sladebank in Cumberland, and had by her a daughter and ten sons, of whom the second was the artist. George Romney did not in his school life show any special aptitude for anything, and to the end of his life his spelling was, if possible, one degree worse than his handwriting. He worked with his father from about 1744 to 1751. He soon developed a great fancy for mechanics, and employed his leisure in carving small figures in wood, and in the construction of experimental violins, a passion for music leading him to this last pursuit. Whilst in his father's shop he was in the habit of making sketches of his fellow-workmen, and he obtained a copy of Leonardo's 'Treatise on Painting,' which he read with deep interest, making copies of the engravings, and another book, 'Art's Masterpiece,' which contained some practical hints on oil painting. Other sketches and likenesses done at this time showed so much talent that John Romney was persuaded to take his son to Kendal, and to there apprentice him (for four years, at a premium of £21) to an eccentric painter, Christopher Steele, whose love of dress and affectation of French manners and tastes had gained for him the nickname of "Count" Steele. Steele had studied in Paris under Vanloo, was not without talent, but was idle and extravagant. Romney's indenture is dated March 20, 1755. Steele neglected his pupil, employing him as a mere studio drudge. Romney admitted, however, that he gained experience even under these unfavourable conditions. Steele, finding that his practice as a portrait painter was an insufficient source of income, resolved to carry off a young lady of fortune, whose affections he had gained, and aided by Romney, he succeeded in marrying her at Gretna Green. The excitement and anxiety caused by this affair is said to have thrown Romney into a fever, through which (according to tradition) he was nursed by Mary Abbot, a good and attractive girl, who lived with a widowed mother and a sister at Kendal. Between her and the painter an attachment sprung up, and on his recovery he married her, on the 14th October, 1756, Romney being nearly twenty-two years old. His wife was devoted to him, and at first even kept him supplied with money, sending small sums concealed under the seals of her letters while he was on his professional tours with Steele. In 1757 Romney, who had grown weary of his apprenticeship, induced Steele to cancel the articles, and as a set-off consented to remit a debt of ten pounds, borrowed at various times by his master. Romney's first work on his own account was a sign for the post-office at Kendal—a hand holding a letter, which long remained in the window. He practised at Kendal for five years, making a living by portrait painting at very modest prices—two guineas being his usual charge for a half-length. The Westmoreland people gave him commissions in plenty, and among his productions of this period are the portraits of Walter Strickland of Sizergh and his wife, Charles Strickland, and others of the family, many of which still hang on the walls at Sizergh, Colonel Wilson of Abbothall, and Morland of Cappelthwaite, besides a few original compositions—'Lear awakened by Cordelia,' 'Lear in the Storm,' 'A Shandean Piece,' 'A Tooth drawn by Candel-light,' 'A Landscape with figures,' &c. Twenty of these he exhibited in the Town Hall at Kendal, and disposed of them by a lottery, which brought in the sum of £40.

As Romney's local fame increased his ambition took a wider range, and he determined to try his fortune in the capital, leaving his wife and two children behind him. Romney's so-called desertion of his wife has for the past century called forth a vast amount of cheap and foolish sentiment, culminating in Tennyson's poem entitled 'Romney's Remorse.' As a matter of fact there is nothing whatever to show that Romney's wife was dissatisfied with her lot; all her friends and relations were at Kendal, and she probably had no desire to go to London. Romney regularly remitted very considerable sums to her, as his bank pass-books prove; his only son, John, was educated at Cambridge, and for many years spent his holidays with his father. The son was devoted to his mother, and if the "neglect" was so scandalous as is sometimes made out, John

Romney would have shown some resentment; but neither his 'Memoirs' of his father nor his letters show any trace of this. The arrangement was clearly a mutual affair. In 1762, on the 14th March, Romney started for London. By rapid and continuous work at portrait painting he had raised a sum of nearly £100. Taking £30 for his own expenses, and leaving the surplus to his wife, he arrived in the capital, where he almost immediately formed (or probably renewed) friendships with Daniel Braithwaite of the post-office, a native of the Kendal district, and Stephenson the banker, whose wife was also a native of Kendal. He established himself in a small studio in Dove Court, near the Mansion House, whence he removed in August to Bearbinder's Lane. The moment was favourable, and there was much truth in Fuseli's remark, that "Romney was made for his times, and his times for him." In 1763 he painted a 'Death of General Wolfe,' to which the Society of Arts awarded him a prize of twenty-five guineas. Tradition states that, departing from the accepted convention of the day, Romney painted his warriors in their actual costume, and the critics fell foul of his work, contending that the event represented was too recent to be strictly called a "historical" subject, and taking great exception to the cocked hats, cross-belts, and bayonets of what was contemptuously described as the "coat and waistcoat style." Mortimer, the historical painter, had also competed, with his 'Edward the Confessor seizing the Treasure of his Mother,' and the upshot of the controversy was the reversal of the Society's decision, the award of the fifty pounds to Mortimer, and of a gratuity of twenty-five pounds to Romney. There is no proof of this, any more than for the theory that this reversal was chiefly due to the intervention of Reynolds. However this may be, a coldness always existed between the two artists. It was not until about 1775 that he divided the patronage of the fashionable world with his two great rivals, Reynolds and Gainsborough. Lord Thurlow declared that the whole town was divided into two—the Romney and the Reynolds—factions, adding: "And I am of the Romney faction." Such comment irritated Reynolds, who, later in Romney's career, is said to have habitually called him "the man in Cavendish Square." In 1764 Romney paid a short visit to France, where he met Joseph Vernet, and a year later he won the first prize of the Society of Arts with his 'Death of King Edward.' From 1763 to 1772 he exhibited twenty-five pictures at the Free Society of Artists, and at the Society of Artists in Spring Gardens, and never afterwards sent a picture to a public Exhibition. It was not indeed until 1817 that any work of his was publicly exhibited, excepting at the artist's sales at Christie's in 1804, 1807, and 1810. In 1773 he set out for Rome in company with his friend Ozias Humphry, the miniature painter, bearing a recommendation to the Pope, who allowed him to erect scaffolds in the Vatican in order to make copies from Raphael. He stayed two years in Italy, and returned to London on July 1, 1775. He took rooms in Gray's Inn, and at the end of the year removed to 32, Cavendish Square, left vacant by the death of Cotes, and afterwards to be tenanted by Sir Martin Archer Shee. One of his first and most influential patrons was the Duke of Richmond, and for the next twenty years Romney may be described as being overwhelmed with sitters. His income from portrait painting alone sometimes amounted to between three and four thousand a year. He worked indefatigably, often sitting at his easel for thirteen hours, and having five or six sitters a day, a month's annual holiday, which he spent with the egregious Hayley at Eartham, being his only relaxation. Whilst in Cavendish Square he painted over 2000 portraits and fancy pictures; the record of each sitting was most scrupulously kept by Romney for twenty years, and further records of prices paid are preserved in ledgers and cash-books, which remained in the possession of the Romney family until 1894, when they were purchased at Christie's by Mr. T. Humphry Ward; upon these exhaustive data a new Life and Catalogue *raisonné* by Mr. Ward and the writer of these lines is announced for publication in 1904. Early in 1782 Romney became acquainted with Lady Hamilton, then calling herself Mrs. Harte. Both Hayley and Romney were bewitched by her, the one celebrating her charms in verse, the other in paint. She was at the time living under the "protection" of the Hon. C. F. Greville, and there can be no question that she inspired Romney as no other sitter did. His first portrait of her is now absurdly known as 'Nature,' and is that in which she is represented with a little spaniel under her arm. The Rev. J. Romney in his 'Memoirs' enumerates twenty-four pictures of her in various characters, but the real number, with a great variety of rapid sketches which Romney at various times made, run into several scores, although many of the so-called 'Lady Hamiltons' have no claim to that title. Some of the rapid sketches are of great loveliness. The friendship with this sitter lasted up to the close of the artist's career, but the statement that "he reduced the number of his sitters to devote more time" to her has no foundation in fact. He speaks of her as "the divine lady," but after 1791 he saw little or nothing of her.

In Boydell's 'Shakespeare Gallery' Romney warmly co-operated, claiming indeed the merit of having originated the idea. Two of his best historical efforts, the 'Infant Shakespeare' and the 'Tempest' (in which Hayley sat for Prospero), were contributions to the undertaking. In 1797 Romney removed from Cavendish Square to a house he had built at Hampstead, in order to get more room in which to carry out some conceptions he had thus described in a letter to his son: "I have made many grand designs; I have formed a system of original subjects, moral and my own, and I think one of the grandest that has been thought of—but nobody knows it. Hence it is my view to wrap myself in retirement and pursue these plans, as I begin to feel I cannot bear trouble of any kind." The last words point to early symptoms of the mental disorder which was to shadow the close of his career. Always hypochondriacal, he began, soon after his removal to Hampstead, to fail rapidly, both in mind and body. He gave up painting, and in the summer of 1799 he set out for Kendal. His wife tended him till his death with the greatest devotion. He did no more work, but made frequent excursions in the neighbourhood, and purchased the estate of Whitestock Hall, Ulverston, where his family remained for nearly a century. He at last sank into a state of mental paralysis, and died on the

Woodbury Co. photo] [*National Gallery*

MRS. MARK CURRIE

GEORGE ROMNEY

Woodbury Co. photo] [*National Gallery*

THE PARSON'S DAUGHTER

15th November, 1802, aged not quite sixty-eight years. He was buried at Dalton.

Taken all round, Romney may be ranked as the third great artist of the Early English School, the honours of the first and second places indisputably belong to Reynolds and Gainsborough. Romney's portraiture was of a more poetical type than either of these two; simplicity too was one of his chief characteristics. In his greatest compositions there is nothing of the "stagey" element of Reynolds, nor of the showy dexterity of Gainsborough; as a draughtsman he ranks high among his contemporaries, and must for ever remain one of the chief glories of English painting. Enjoying during his lifetime an almost unparalleled popularity, for nearly three-quarters of a century after his death his merits were almost universally ignored. The Exhibitions at the British Institution and at the Royal Academy winter shows quickly rescued him from oblivion, and to-day his finer works excite the keenest competition. His charges were extremely moderate, being at the height of his fame, 25 guineas for a portrait 30 in. by 25 in.; 30 guineas for one 35 in. by 27 in.; 50 guineas for one 50 in. by 40 in.; and 80 guineas for a whole-length, 93 in. by 57 in. The market value of a good whole-length now varies from 10,000 guineas to 25,000 guineas. The Fitzwilliam Museum, Cambridge, contains a series of forty-seven pictorial designs and studies by Romney, presented by his son in 1817; these are described at length in the son's 'Memoirs' of his father (pp. 257–266); whilst eighteen cartoons were presented by the same donor in 1823 to the Royal Institution at Liverpool. The National Gallery contains seven examples of his work—Lady Hamilton as a Bacchante, and a sketch of the same sitter, a work with the fancy name of 'The Parson's Daughter,' a life-size group of Mr. and Mrs. William Lindow (an early picture), Mrs. Mark Currie (painted in 1789), a lady with a child, and one of two versions of Lady Craven. The National Portrait Gallery contains eight—R. Cumberland, Flaxman modelling the bust of W. Hayley, Lady Hamilton, James Harris, Thomas Paine, the artist himself, the family of Adam Walker, and an indifferent portrait catalogued as William Cowper, to whom it bears no resemblance. The Print Room, British Museum, contains a number of sketches and studies for pictures. The engraved picture of 'Titania, Puck, and the Changeling,' is in the National Gallery of Ireland, whilst the portrait of Mrs. Ker of Blackshiels, which for many years hung on loan in the National Gallery of Scotland, was recently purchased by Messrs. Agnew. The Wallace Collection contains the beautiful portrait of Mrs. Robinson ('Perdita'); a whole-length of Sir John Stanley was acquired for the Louvre, Paris, in 1897. At Christ Church College, Oxford, there are portraits of Dr. Euseby Cleaner, John Wesley, Archbishop Agar, Lord Chief Baron Macdonald, Viscount Stormont, and Bishop Smallwell; several are at Cambridge (see T. D. Atkinson's 'Cambridge Described,' 1897), and a number are at Eton College. Many of Romney's more important pictures have been lent to the various Old Master Exhibitions during the last thirty years; others have been seen at the New Gallery, the Guildhall, London, and more especially at the two Romney Exhibitions at the Grafton Gallery, 1900–1901, and elsewhere in London, and in the provinces. Sir Herbert Maxwell's excellent little volume on Romney contains fairly exhaustive lists of Romney's pictures and of his engraved works. The following list contains some of the more important examples in private hands. W. R.

Acton, N. Lee, and his first and second wives. (*Lady de Saumarez.*)
L'Allegro and Il Penseroso. (*Lord Bolton.*)
Auspach, Margrave and Margravine (two whole-lengths). (*Fishmongers' Co.*)
Bankes, Mrs. (*Mr. W. R. Bankes.*)
Beauchamp, Lady Mary. (*Lord Burton.*)
Bosanquet, Mrs., and Children. (*Rev. G. Bosanquet.*)
Broughton, Lady (whole-length). (*Sir P. Grey-Egerton.*)
Carwardine, Mrs., and Child. (*Lord Hillingdon.*)
Cavendish Bentinck, Lady Ed. (*Lord Hillingdon.*)
Chaplin, Mr. and Mrs. (*Mr. Hy. Chaplin, M.P.*)
Child, Mr. and Mrs. (*Earl of Jersey.*)
Clifden, Lady, and Lady E. Spencer. (*Mr. Arthur Davis.*)
Clive, Hon. Charlotte. (*Earl of Powis.*)
Curwen, Mr. and Mrs. Christian. (*Mr. H. T. Curwen.*)
Davenport, Mrs. (*Mr. W. Bromley-Davenport.*)
Derby, Countess of. (*Sir C. Tennant.*)
Dundas family portraits. (*Sir J. Dundas.*)
Fagniani, Mlle. (*Earl of Carlisle.*)
Fortescue, the Sisters. (*Mr. J. B. Fortescue.*)
Gordon, Duchess of, and Son. (*Mr. A. Wertheimer.*)
Gower Children, the. (*Duke of Sutherland.*)
Hamilton, Emma, Lady, reading a newspaper. (*Mr. J. P. Morgan.*)
" " as a Bacchante. (*Mr. T. Chamberlayne.*)
" " as a Bacchante, leading a goat. (*Mr. T. Chamberlayne, but lately sold.*)
" " as Cassandra. (*Mr. T. Chamberlayne.*)
" " as Comedy in Shakespeare,
" " nursed by Comedy and Tragedy. (*Mr. T. Chamberlayne.*)
" " engraved as Emma. (*Mr. Alfred de Rothschild.*)
" " as Joan of Arc. (*Mr. J. C. Parr.*)
" " as Nature. (*Mr. Fawkes, but now in Paris.*)
" " as Sensibility. (*Lord Burton.*)
" " as Ariadne. (*Baron L. de Rothschild.*)
" " at the Spinning-wheel. (*Earl of Normanton.*)
" " as Circe. (*Hon. H. C. Gibbs.*)
Hamilton, Lady Isabella. (*Messrs. Agnew.*)
Hardy, Admiral Sir C. (*Greenwich Hospital.*)
Humphry, Ozias. (*Lord Sackville.*)
Jordan, Mrs., in 'The Country Girl.' (*Lord Rothschild.*)
Legge, Lady Charlotte. (*Earl of Dartmouth.*)
Lushington, Master. (*Sir C. Tennant.*)
Marlborough, Duke and Duchess of. (*Duke of Marlborough.*)
Milnes family portraits. (*Earl of Crewe.*)
Pitt, Miss. (*Lord Burton.*)
Peirse, Miss. (*Mr. A. Davis.*)
Ramus, the Misses. (*Hon. W. F. Smith, M.P.*)
Russell family portraits. (*Sir Geo. Russell.*)
Siddons, Mrs. (*The late Judge Martineau.*)
Smith, Mrs. Drummond. (*Marquis of Northampton.*)
Sneyd, Miss, as Serena. (*Mr. H. T. Curwen.*)
Thurlow, Lord. (*Duke of Sutherland.*)
Towneley-Ward, Mrs. (*Lord Aldenham.*)
Trench, Mrs. (*M. C. Sedelmeyer.*)
Vernon, Miss, as the Seamstress. (*Mr. Vernon-Wentworth.*)
Warwick, Countess of, and Children. (*Earl of Warwick.*)
Wilson, Sir John. (*Corporation of Kendal.*)
Wortley Montagu, Ed. (*Earl of Warwick.*)

ROMNEY, JOHN, an English engraver, born in 1786. He died at Chester in 1863. Specimens of his work are to be found in:

Smirke's illustrations to Shakespeare.
The Ancient Marbles in the British Museum.
Views of Ancient Buildings in Chester. 1851.

Amongst his separate plates are:

The Orphan Ballad Singer; *after Gill.*
Sunday Morning—the Toilette; *after Farrier.*

ROMNEY, PETER, an English portrait painter, the brother of George Romney. He practised at Ipswich and Cambridge. He fell into difficulties, was imprisoned for debt in 1774, and died early.

ROMSTEDT, CHRISTIAN, an obscure German engraver, who resided at Leipsic about the year 1670. He engraved a few portraits, which are very indifferently executed. His plates are marked with a cipher composed of a C. and an R. It would seem that there were two engravers of this name, probably father and son, and that they worked between 1630 to 1720; the younger died in 1725. They not only engraved portraits, but some plates after the pictures of A. Carracci in the Farnese Palace.

ROMULO, DIEGO, painter, the eldest son of an obscure painter named CINCINATO ROMULO, was born at Madrid, where he studied under his father, and was much esteemed. He was favoured by Philip IV., and was sent to Rome in the suite of the Spanish ambassador. Here he painted the portrait of Pope Urban VIII. with so much success that the Pope conferred on him the title of Cavaliere of the order of Christ of Portugal. He did not long enjoy his honours, for he died at Rome a few days after his investiture, in the year 1625, and was buried in the church of San Lorenzo.

ROMULO, FRANCISCO, painter, the second son of Cincinato Romulo, was born at Madrid, and studied under his father. In consideration of his brother's untimely death, Urban VIII. conferred on him the title Diego had enjoyed for so brief a time, and he accordingly went to Rome, where he practised with some success until his death in 1635.

RONCALLI, CRISTOFORO, called DALLE POMARANCE, born at Pomarance, in the diocese of Volterra, in 1552, studied at Rome under Niccolo Circignani, also called dalle Pomarance. He was employed by Paul V. in the embellishment of the Capella Clementina, where he represented the 'Death of Ananias and Sapphira'; and in the Basilica of S. John Lateran, he painted a large picture of the 'Baptism of Constantine.' He executed several other important works in the public edifices at Rome. In the church of S. Giovanni Decollato, is a fine picture by him, representing the 'Visitation of the Virgin to St. Elisabeth'; and in S. Andrea della Valle, an altar-piece, representing 'St. Michael discomfiting the Evil Spirits.' One of his most satisfactory works is the Cupola of La Santa Casa di Loreto, in which he was employed through the influence of Cardinal Crescenzi. At Naples, in the church of San Filippo Neri, there is one of his best productions, a 'Nativity.' The pictures of Roncalli exhibit a mixture of Roman with Tuscan characteristics. In his frescoes his colouring is cheerful and brilliant; in his oil pictures, on the contrary, his tints are subdued to a generally quiet tone. He was fond of introducing landscape backgrounds, which he treated well. He died at Rome in 1626.

RONCELLI, GIUSEPPE, painter, born at Bergamo in 1677. He became known for his skill in painting nocturnal conflagrations, the figures in which were added by Celesti. He died in 1729.

RONCO, MICHELE DI, a native of Milan, who flourished in the latter part of the 14th century. He painted in the Duomo of Bergamo between 1375 and 1377.

RONDANI, FRANCESCO MARIA, born at Parma about the year 1505, was brought up in the school of Correggio, whom he assisted in his great work of the dome of S. Giovanni. In the church of St. Mary Magdalene, at Parma, is a fine 'Virgin and Infant Jesus,' which has been sometimes mistaken for the work of Correggio. His talents were, however, confined to compositions of a few figures. One of his most considerable works is a 'St. Augustine and St. Jerome,' in the Eremitani. Pungileone often mentions him in connection with Allegri; and at the death of the latter, Rondani inherited the drawings and many of the cartoons from which he had worked in the Cupola at Parma. Lanzi says that he had seen one of his Madonnas, in the possession of the Marquis Scarani, at Bologna, Mary bearing a swallow in her hand, in allusion to the painter's name. Rondani's known works are rare. He died at Parma about the year 1548.

RONDELET, JEAN and GUILLAUME, brothers, flourished in France in the 16th century. In 1552 they were engaged on the decorations of the palace of Fontainebleau.

RONDINELLO, NICCOLO, flourished at Ravenna and Forli in the last quarter of the 15th century. He is described by Vasari as one of Giovanni Bellini's most industrious pupils. He spent his early years at Venice, and produced pictures that are often thought to be Bellini's own works. In the Doria Gallery, Rome, is a 'Virgin and Child with St. John the Baptist,' signed by Rondinello, that is an exact counterpart of the same subject painted and signed by Bellini in the same Gallery. The identity is so great as to lead Crowe and Cavalcaselle to conjecture, that, while Rondinello painted the whole of the picture which bears his name, he also painted a great part of that signed Bellini, the latter being content to finish his pupil's work and sign it as his own. The Gallery of Forli possesses a half-length 'Virgin and Child,' painted by Rondinello after he left Venice; a portrait of a young man in the same Gallery is now also assigned to him. The Duomo of Forli has a 'S. Sebastian' by him, in the style of Palmezzano, whom he seems to have copied in his later years. In the Brera, Milan, a 'St. John the Evangelist censing a kneeling female figure wearing a crown, with angels ministering on each side of the altar, over which hangs a picture of the Virgin and Child,' is rightly assigned to this artist. Many of the churches in Ravenna contain paintings by Rondinello. No dates are known of either his birth or death, but he was still alive in the first years of the 16th century. He usually signed thus: *Nicolaus Rondinelo.*

RONDINOSI, ZACCARIA, a painter of the Florentine school, working at Pisa between 1665 and 1680. He was mainly occupied with ornament, and when he died in 1680 he was buried in the Campo Santo by the Pisans, who there put up a tablet to his memory.

RONDOLINO IL. See TERENZI.

RONJON, LOUIS AUGUSTE, a French historical painter, born in Paris in 1809. He studied under

NICCOLO RONDINELLO

Dixon photo] [*Dorchester House*

PORTRAIT OF A YOUTH

J. M. Langlois, and obtained a medal in 1834. During his later years he gave up painting, and devoted himself to teaching. He died in Paris in 1876. His best known pictures are :

The Assassination of the Duke of Guise.
An Incident in the Life of Richelieu.

RONMY, Guillaume Frédéric, painter, was born at Rouen in 1786. He was a pupil of Vien and of Taunay, and for many years was a frequent and successful exhibitor at the Salon. He collaborated with Prévost in his panoramas, notably those of Rio Janeiro and Constantinople. He died at Passy in 1854. Among his principal works we may name : 'The Temple of the Sybil at Tivoli,' 'Henry IV. at the Siege of Paris,' 'A Camp of Laplanders,' and a 'View of Constantinople.'

RONOT, Charles, French painter; born at Dijon in 1821; for many years occupied the post of Director of the Art School at Dijon; here he died, January 18, 1895.

RONSE, Philippe, a French artist of the 17th century, who, in conjunction with Pauvert and Vespré, painted in the cathedral of Chartres. He died in 1645.

RONSERAY. See De Lorme.

RONTBOUT, J——, a Dutch landscape painter, whose pictures at first view have a slight resemblance to those of Hobbema and Ruysdael. They are generally of a small size, always on panel, and represent wooded scenery. The figures are of the same character as those in Hobbema's pictures when painted by himself. They are signed with the name in full, or with a monogram, somewhat in the manner of Jakob Ruysdael, which has deceived many into the belief that they are by that artist.

RONZELLI, Fabio, painter, probably the son of Piero Ronzelli. He flourished at Bergamo shortly after 1627, and is known by the 'Martyrdom of San Alessandro,' which he painted for the church of Santa Grata, at Bergamo.

RONZELLI, Piero, practised at Bergamo about 1600, and became known as a skilful painter of portraits.

ROODE, Theodor, (or De Roode,) painter and engraver, born at Rotterdam in 1736. He travelled through Belgium and Germany in 1756, and settled for a time in Vienna, where he was appointed painter in ordinary to the Archduke Charles of Austria. He returned to Rotterdam in 1771, and died in 1791.

ROOKER, Edward, an English draughtsman and engraver, born in London about the year 1712, was a pupil of Henry Roberts. He died in 1774. He possessed an admirable talent for engraving architectural views, of which he has given an excellent example in his large plate of the Section of St. Paul's Cathedral, from a drawing by Gwyn, the figures by Wale. The plates in Sir W. Chambers's 'Civil Architecture,' several of the plates in Stuart's 'Athens,' and Adams' 'Diocletian's Palace at Spalatro,' are by him. We have also the following views :

Four Views in Italy; *after R. Wilson.*
Six Views in London ; *after P. Sandby.*
Twelve Views in England ; *after the same.*

ROOKER, Michael Angelo, the son of Edward Rooker, born in London in 1743, was first instructed by his father in engraving, but was after placed under the tuition of Paul Sandby, to be instructed in drawing and landscape painting. In 1772 he painted and exhibited a view of Temple Bar, which possessed considerable merit, and was much admired. For several years he was the principal scene painter to the "theatre in the Haymarket." As an engraver he acquired considerable celebrity, and for many years engraved the headpieces to the Oxford Almanacks. They were executed from his own drawings. Rooker was one of the first Associates of the Royal Academy. About 1788 he began a series of autumn tours on foot, and made many drawings from picturesque ruins in Norfolk, Suffolk, Somerset, Warwick, and other counties. He contributed some of the illustrations to an edition of Sterne, published in 1772. He died in London in 1801.

ROOM, Henry, portrait painter, practised chiefly at Birmingham, and enjoyed a reputation there. He was residing at Pentonville in 1826, and exhibited a portrait at the Academy, and in 1827–28 sent portraits from Birmingham for exhibition. In 1830 he went to London, and continued to exhibit his portraits, and, while practising there, painted 'The Interview of Queen Adelaide with the Madagascar Princes at Windsor,' and 'The Caffre Chief's Examination before the House of Commons' Committee.' Many of his portraits were engraved for the 'Evangelical Magazine.' He did not exhibit at the Academy between 1840–47, but in 1848 sent his last work. He died August 27th, 1850, aged 48. A. B. C.

ROOS, Cajetan, (Gaetano,) son of Philipp Peter Roos (Rosa da Tivoli), was an animal and landscape painter, and practised at Vienna towards the middle of the 18th century.

ROOS, Jacob, a son of Philipp Peter, commonly called Rosa da Napoli, was born at Tivoli in 1680, and painted in Naples in the style of his father.

ROOS, Jan, a Dutch landscape and portrait painter, born at Amsterdam towards the close of the 18th century. After a sojourn at Dresden he went to Italy, and was practising his art at Rome about 1820.

ROOS, Jan, painter, born at Antwerp in 1591. He was a pupil of Snyders, and went to study in Italy in 1615. He was for some time at Rome, and became famous for his painting of animals. It is said that dogs were deceived by the hares he painted. From his choice of subjects he has been occasionally confounded with Philipp Peter Roos (Rosa da Tivoli). He settled later at Genoa, where his works enjoyed a high reputation. He there became acquainted with his great countryman, Vandyck, and was one of the artists who frequented the salon of Sofonisba Anguisciola. The many commissions which he received caused him to work so unceasingly that his health gave way, and he died at Genoa in 1638. In the church of SS. Cosmus and Damianus at Genoa there is an 'Entombment' by him.

ROOS, Johann Heinrich, painter and engraver, was born in 1631, the son of a poor weaver, by whom he was apprenticed to a painter of little note at Amsterdam, named Julian du Jardin, for the term of seven years. Under this master he made little progress. At the end of his time he studied under Adriaan de Bie; and it was not long before he discovered an extraordinary talent for painting horses, cows, sheep, goats, &c.; not only surpassing his instructor, but becoming one of the most celebrated animal painters of his time. He frequently placed them in the most singular and difficult attitudes, but always drew them with the correctness of character for which he is remark-

able. He was invited to the court of the Elector Palatine, where he painted the portrait of that prince, and those of his principal courtiers, for which he was munificently rewarded. He was employed at several other German courts, but established himself at Frankfort in 1671, where he painted his favourite subjects with great success. His works were purchased with avidity, and he received commissions from almost every court in Europe. A catastrophe interrupted his career. In 1685 a great conflagration broke out in the night, and the house of Roos was situated in the quarter in which the flames raged with the greatest violence. Anxious to save some valuable objects, he re-entered his house, which was already burning fiercely, and perished. He signed his pictures J. H. Roos, the initials being welded into a monogram. Works:

Berlin.	*Museum.*	Italian landscape with Cattle.
Dresden.	*Gallery.*	Cattle, Sheep, and Goats in a landscape.
„	„	Cattle and old Woman in a landscape.
„	„	Landscape with Sheep and Shepherd.
Munich.	*Gallery.*	Nine Landscapes, with Cattle.

J. H. Roos has left a series of excellent etchings; the following are the best:

A set of eight Plates of Animals; dated 1665.
A set of twelve Plates of domestic Animals.
Two large Landscapes, with Ruins and Animals.
A Shepherd sleeping at the foot of a Monument, near his Flock.

ROOS, Johann Melchior, the younger son of Johann Heinrich Roos, was born at Frankfort in 1659. After being taught some time by his father he travelled to Italy, where he studied a few years, and on his return to Germany settled at Nüremberg, where he met with considerable encouragement as a painter of history and portraits, but his inclination leading him to paint landscapes and animals in the style of his brother, in the latter part of his life he devoted himself entirely to that branch, in which, although he never reached the excellence of Rosa da Tivoli, his pictures possessed sufficient merit to win him the patronage of the Landgrave of Hesse Cassel. He died in 1731. Works:

Dresden.	*Gallery.*	Stags under an Oak. Signed *J. M. Roos fecit* 1714, the J and M interwoven.
Hampton Court.		Cattle at a Fountain.

There is only one etching known by this artist. It represents a Bull standing, seen in front; it is inscribed *J. M. Roos, fec.* 1685.

ROOS, Joseph, the son of Cajetan Roos, was born at Vienna in 1728. He painted landscapes and cattle with considerable success, and was much employed by the Elector of Saxony. He was a member of the Dresden Academy, and was afterwards keeper of the Imperial Gallery at Vienna. His principal works are at Schoenbrun. We may also name:

Dresden.	*Gallery.*	Landscape with Sheep and Shepherd. Signed *Joseph Roos f.* 1765.

We have a few etchings by this artist, among them the following:

A set of six Plates of various Animals; inscribed *Joseph Roos, inv. et fecit, aqua forti.* 1754.
Ten Plates of Sheep and Goats.

ROOS, Philipp Peter, called Rosa da Tivoli and Mercurius, was the son of Johann Heinrich Roos, and was born at Frankfort in 1657. Endowed with genius by nature, and assisted by his excellent father, he gave early proofs of capacity, and was noticed by the Landgrave of Hesse, in whose service his father at that time was. He took him under his protection, and to promote his improvement sent him to Italy, with an allowance sufficient for his support. On his arrival at Rome his application was so exemplary that he was regarded as the most laborious young artist of his time. He designed every object from nature, and to facilitate this practice established himself at Tivoli, where he kept a kind of menagerie, for the purpose of drawing animals with the greater correctness. His pictures are painted with equal vigour and precision. His colour, though it has darkened much with time, is good. It is in inability to compose that he betrays his chief defect as an artist. As a man, he was given up to dissipation. Rosa da Tivoli died at Rome in 1705. His few etchings of pastoral subjects are very scarce. Works:

Dresden.	*Gallery.*	Seven landscapes with Cattle.
„	„	Noah surrounded by the Animals.
Florence.	*Uffizi.*	Cattle on the Roman Campagna.
„	„	Cattle at Pasture.
Paris.	*Louvre.*	Wolf devouring a Sheep.
Vienna.	*Liechtenstein Col.*	Sheep and Shepherd.

ROOS, Theodor, the younger brother of Johann Heinrich Roos, born at Wezel in 1638. He was first a scholar of Adriaan de Bie, but afterwards was instructed by his brother. In 1659 he was invited to the court of Mannheim, where he was taken into the service of the Elector. His first performance was a group of portraits of the principal magistrates, still preserved in the council chamber. He afterwards visited with success several other courts of Germany. The Duke of Würtemburg employed him in several historical works, and appointed him his principal painter. He was present in Strasburg when it was taken in 1681 by the French, by whom he was treated with great courtesy. The pictures of this Roos are chiefly confined to Germany. His touch is firm and facile, his drawing weak, his colouring vigorous and clear. Theodor Roos has left a set of six etchings, small upright landscapes, with ruins, dated 1667. He died in 1698.

ROOSE, Nicolaes. See De Liemaker.

ROOSMALE, (or Roozmale). See Rosemale.

ROOSTER, Adriaan, (or De Rooster,) landscape painter, born at Mechlin. He was a pupil of Gaspard Poussin, and practised in Italy in the 17th century.

ROOTIUS, Jan Albertz, (or Rootseus,) born at Hoorn about 1615, was a disciple of Pieter Lastman, under whose instruction he became eminent as a portrait painter. Some of his pictures in the hall of the Archer's Guild, in his native town, prove him to have been an artist of considerable ability. They consist of three large groups of portraits of the members. Rootius died in 1674. In the Amsterdam Museum there are by him:

Portrait of Vice-Admiral Jan Corn. Meppel, signed *J. A. Rootius*, 1661.
Portrait of a Child. Same signature, and the date 1652.

ROOTIUS, Jakob, (or Rootseus,) a younger brother of Jan Rootius, born in 1619, was a

scholar of J. D. de Heem, and painted in his manner; and, it is said, approached him closely in excellence. He died in 1681.

ROPER, ——, an English artist mentioned by Edwards as a painter of sporting pieces, race-horses, dogs, and dead game. Some of his pictures were in the exhibitions in Spring Gardens in 1761 and 1762, dates he did not long survive.

ROPS, Félicien, French painter and etcher; born July 10, 1833, at Namur; was of Hungarian extraction; educated at Brussels; inherited a considerable fortune which he soon squandered, and was then obliged to choose art as a means of livelihood; he was self-taught; began with cynical caricatures and lithographs published in 'Uglenspiegel,' a politico-satirical journal; his draughtsmanship was marvellously accurate; many of his subjects were frankly and offensively pornographic, displaying biting cynicism and brilliant technique. He died at Essonnes, August 23, 1898.

ROQUEPLAN, Camille Joseph Etienne, (or Rocoplan,) a French genre, landscape, and marine painter, born at Mallemart (Bouches-du-Rhône) in 1800. He entered the École des Beaux Arts in 1818, and studied under Gros and Abel de Pujol. Notwithstanding this training amongst the "classicists" he won fame as a "romanticist," and gained great reputation by his works founded on subjects from Sir Walter Scott. In his latter years he suffered much from illness. He died in Paris in 1855. The following is a list of his more important works:

Bordeaux.	*Museum.*	Valentine and Raoul.
Chartres.	„	Child playing with Cat.
Grenoble.	„	Coast View.
Havre.	„	Sea Piece.
Leipsic.	„	The Harbour of Boulogne.
Lille.	„	Death of the Spy, Morris ('Rob Roy').
Paris.	*Louvre.*	View on the Coast of Normandy. 1831.
Versailles.	*Gallery.*	Battle of Elchingen. 1837.
„	„	Battle of Rocoux.
„	„	Portrait of the Maréchal, Marquis de Chastellux.

ROQUES, Guillaume, or Joseph, painter, born at Toulouse on the 1st October, 1754, was the son of a respectable workman of that city, and showed such an early inclination for art, that at eleven years old he entered the École des Beaux Arts of Toulouse, then directed by Rivalz. His talent and industry enabled him to distinguish himself in all competitions, and a youthful picture of 'Amyntas' was pronounced to be a work of precocious promise. The young painter ardently wished to visit Italy, and, provided with a little store of money which his mother had saved, he set out for Rome when about 22 years old. Here he was kindly received by Vien and David, and formed a friendship with the latter, who assisted him in many ways. His Italian studies proved of great service, and on his return to his native place he was overwhelmed with commissions. Among his pupils was Ingres, in whose development he took a special interest, and with whom he always remained on terms of affectionate intimacy. After the Revolution Roques was appointed director of the Art School at Montpellier, but his affection for his native town induced him to resign his post for a Professorship at the École des Beaux Arts at Toulouse, and there he remained until his death in 1847, at the age of 91. His best known works are the following:

Portrait of his Mother. (*Toulouse Museum.*)
The Tomb of Amyntas. (*Toulouse Museum.*)
The Communion of the Duke of Angoulême. (*Toulouse Museum.*)
Shepherds of the Valley of Campan. (*Toulouse Museum.*)
Marat in the Bath.
The Death of Lucretia.
Cupid and Psyche. (A lamplight effect.)

RÖRBYE, Martin Christian Wesseltoft, painter, born at Drammen in Norway, in 1803, entered the Academy at Copenhagen in 1819, and learned drawing under Eckersberg. From 1834 to 1837 he was travelling through Italy, Greece, and Turkey. On his return home he received the Thorwaldsen medal for his picture of a 'Turkish Notary settling the Marriage Articles,' and then, with his 'Life in the East,' he won the Fellowship of the Academy. In 1839 he went to Italy, where he painted his 'Market in Amalfi.' He died in Copenhagen in 1848. The Copenhagen Gallery possesses the following pictures by him:

Chapel of St. Benedict at Subiaco.
Oriental Chess-players.
A Holiday at Cape Skagen.
Arcade of the Town-hall of Copenhagen.

RORE, (Rorus,) Jacques. See De Roore.
ROSA, Aniella di. See Beltrano.
ROSA da Napoli. See Roos, Jakob.
ROSA da Tivoli. See Roos, Philipp Peter.

ROSA, Cristoforo, born at Brescia about the year 1520, excelled in painting perspectives, and lived in habits of intimacy with Titian, by whom he was occasionally employed to paint the architecture in some of his pictures. There are several of his works at Brescia and at Venice, particularly in the antechamber to the library of St. Mark, in the latter city. He died of the plague in 1576.

ROSA, Francesco di, called Pacicco, painter, born at Naples about the year 1600, was brought up in the school of Massimo Stanzioni. His easel pictures are frequently found in private collections at Naples, and he painted some altar-pieces for the churches, of which the best, perhaps, are his St. Thomas Aquinas, in the Sanità; and the Baptism of S. Candida, in S. Pietro d'Aram. He died at Naples in 1654.

ROSA, Pietro, son of Cristoforo Rosa, was born about 1550. From the friendship that existed between his father and Titian, he was received into the school of that great painter, of whom he became a favoured disciple. His best works are in the cathedral and the churches of S. Francesco and le Grazie at Brescia. This promising young artist died of the plague, in the same year with his father and his master, Titian.

ROSA, Salvatore, born at Renella near Naples, in 1615, was the son of Vito Antonio (an architect and land surveyor) and Giulia Grecca Rosa. His parents intended him for the Church; with that view he was sent to the College of the Congregazione Somasca at Naples. His impetuous character and temperament seem to have brought him into great trouble, and he left before his education was completed. He returned home, and as his sister meanwhile had been married to Francesco Francanzani, an artist of the Spagnoletto school, the lad was often found in the work-room of his brother-in-law. There he first displayed his talent, and encouraged by Francesco, he was

enabled to earn enough to procure himself clothes and sustenance. Impatient, however, of restraint, in his eighteenth year he left Naples, and after wandering about he joined himself to a body of banditti, who infested the Abruzzi; to this sojourn may be traced many of those robber pictures which so especially distinguish this artist. Under what circumstances Salvator returned to Naples is unknown, but it is certain that he did so during the residence of Lanfranco in that city. A few days after his return his father died, bequeathing to the care of his son a poverty-stricken family. Oppressed by want and privation, he used to expose his pictures for sale in the street, till one day Lanfranco happening to be attracted by a 'Hagar' thus exposed for sale, purchased it. It is asserted by some that Lanfranco sought Salvator's acquaintance, and assisted him, though the fact of his continued poverty seems to be in strong disproof of this idea. But the bare circumstance of being brought into notice, though it exposed him to much envy and hatred from less favoured rivals, acted as a spur on his drooping spirits, and was the means also of gaining for him the friendship of Aniello Falcone, one of the best pupils of Spagnoletto, who may be looked upon as the first painter of battles. In 1634 poverty made him resolve to leave Naples and visit Rome. There he maintained himself by his sketches for some time, but under the influence of malaria his mental energy gave way, and he returned to Naples, deprived of hope and strength. Soon after his return, however, he agreed to accompany his fellow-student Girolamo Mercuri, who had been appointed Chamberlain to Cardinal Brancaccia, back to Rome. This led to his being commissioned to paint the portico and loggia of the Cardinal's palace at Viterbo, and also an altar-piece for the Chiesa della Morte, in the same city. After a year's residence in the Episcopal Palace of Viterbo, Salvator returned to Naples, from whence he sent to Rome his great picture, 'Prometheus,' which gained him such reputation as to induce him to return there. Belonging, however, to no school, he was unable to win for himself the footing he wished, till the Carnival of 1639, when, flinging aside his palette, he came forth as a poet, singer, and actor, and found all Rome at his feet. After this outburst he applied himself with increasing success to painting. From 1639 to 1647 he produced numbers of gloomy forests, rocky defiles, and storms at sea, as well as subject pictures and a few altar-pieces for the churches of Lombardy. In 1647, hearing of the approaching revolution in Naples, he shut up his house in Rome, and hastening to his native city, joined himself to Masaniello, together with his old friend Aniello Falcone and his pupils. After the death of Masaniello, Falcone fled to France, where he spent the rest of his life, and Salvator returned to Rome, where he painted his 'La Fortuna' and 'L'Umana Fragilità,' for which he was threatened by the Inquisition, to escape which he fled in the train of Prince Giovanni Carlo de' Medici to Florence, where he was received in triumph. While at Florence he formed a great friendship with Lorenzo Lippi, himself a poet and painter, whom he assisted in his pictures. After a residence of five years in the Tuscan capital, he left it in 1652 to return to Rome, where he established himself in a house on the Monte Pincio. During this period he painted his 'Jonas preaching at Nineveh,' for the King of Denmark, and was chosen to paint a picture as an offering from the Court of Rome to King Louis XIV. of France, which resulted in the battle-piece now in the Louvre. In 1661, on the occasion of the marriage of the Heir Apparent of Tuscany to Marguerite d'Orleans, he again visited Florence, but soon returned to Rome, where, in 1668, he alone of living artists was allowed to exhibit his pictures, and the works then shown were his 'Triumph of St. George,' and 'Saul and the Witch of Endor.' His last work of any importance was a 'S. Turpin,' finished in 1670, after which his faculties began to fail, and in 1673 he died at Rome. His principal pictures are:

Dublin.	*Nat. Gallery.*	Baptism of Christ (?).
Dulwich.	*Gallery.*	Soldiers Gaming (study for the Hermitage picture).
„	„	Pool with Monks Fishing.
„	„	The Entombment.
Düsseldorf.	*Gallery.*	Landscape.
Edinburgh.	*Nat. Gall.*	Rocky Landscape.
„	„	Two Studies of Men in Armour. (Also etched by Salvator.)
„	„	Landscape, with Figures and Cattle.
Florence.	*Gallery.*	Landscape.
„	„	The Leucadian Leap.
„	„	Wood Scenery.
„	„	Portrait of Himself.
„	*Pitti*	Battle-piece.
„	„	Two Sea-Views.
„	„	Fear.
„	„	Temptation of S. Anthony.
„	„	Justice.
„	„	Jonah at Nineveh.
„	„	Hagar in the Desert.
„	„	The Catiline Conspiracy.
„	„	Fall of the Giants.
Genoa.	*Cataneo Palace.*	Christ clearing the Temple.
„	„	Jeremiah restored to Liberty.
„	„	Pythagoras.
Glasgow:	*Gallery.*	Landscape, with Waterfall.
London.	*Nat. Gall.*	A Landscape with the fable of Mercury and the Woodman.
„	„	Forest Scene, with Tobias and the Angel.
„	„	River Scene.
„	„	Landscape with Figures.
„	*Stafford House.*	A Holy Family.
„	„	Jacob attending his Flock.
„	„	The Soothsayers.
Milan.	*Chiesa della Vittoria.*	Assumption.
„	*Brera.*	Purgatory.
Naples.	*Gallery Abp. Tarentum.*	Landscapes.
„	*Ch. San Martino.*	St. Nicolas of Bari.
Paris.	*Louvre.*	Saul and the Witch of Endor.
„	„	Large Battle-piece.
Petersburg.	*Hermitage.*	The Prodigal Son.
„	„	Nausicaa and Ulysses.
„	„	Democritus and Protagoras.
„	„	Soldiers Gaming.
„	„	Three Portraits.
„	„	Four Landscapes.
Rome.	*Pal. Colonna.*	St. John Preaching.
„	„	St. John in the Desert.
„	*Corsini.*	Two Landscapes.
„	„	Prometheus.
„	*Barberini.*	St. Jerome in the Desert.
„	*Spada.*	Four Landscapes.
„	*Rospigliosi.*	Sea-View.

Salvator was a free and excellent etcher; he has left 40 plates, of which the following are perhaps the best:

St. William, the Hermit.
Plato, and his Scholars.

[*Devonshire House, London*

JACOB'S DREAM

Battle of Tritons.
Soldier sitting on a Hill.

ROSA, SIGISMONDO, an Italian painter of the 18th century, and a pupil of Giuseppe Chiari. He practised in Rome, but never attained to much excellence in his art.

ROSA, SISTO. See BADALOCCHIO.

ROSA, STEFANO, painter, a native of Brescia, the brother of Cristoforo Rosa, with whom he was associated in decorative and architectural painting. He also painted portraits and historical subjects. He was working at Brescia about 1570.

ROSALBA. See CARRIERA.

ROSALES, EDUARDO, painter, born at Madrid in 1837. He studied at the Academy of Madrid under Ferrant and Madrazo, and completed his education at Rome, where the works of the old masters exercised a strong influence on his art. Returning to Spain he worked for a time in Murcia, occupying himself principally with subjects from Arab life. His first exhibited work of importance was the 'Isabella dictating her Will,' for which he gained honours at the Paris Exposition of 1867. He was appointed Director of the Spanish Academy at Rome, and died there on the 13th September, 1873. Among his pictures we may also name:

St. Joseph. (*In the church at Vergara.*)
Don John of Austria at S. Yuste.
King Amadeo's entry into Madrid.
Death of Lucretia.
Portrait of Don Garcia Aznar.
The two Evangelists, St. John and St. Matthew. (*For the church of S. Tomàs at Madrid.*)

ROSALIBA, ANTONELLO, a painter of Messina, who flourished in the first years of the 16th century. He was one of the latest artists of the insular school, before it became fused in that of Italy. His works have now disappeared from his native island. A 'Virgin and Child,' painted for the village church of Postunina, was one of the last to remain in Sicily.

ROSASPINA, FRANCESCO, engraver, born at Rimini in 1762, was a pupil of Bartolozzi, and at first worked in the dot manner. Afterwards, however, he produced plates in line and aquatint, and made drawings in sepia. He was a member of the National Institute, and a professor of the Bologna Academy. He died in that city in 1841. Among his best plates we may name:

Dance of Cupids; *after Albano.*
Cupid bending his Bow; *after Franceschini.*
St. Francis of Assisi; *after Domenichino.*
Dead Christ; *after Correggio.*
Love; *after Guercino.*
Mary Magdalen; *after Cagnacci.*
A series of Napoleonic Battles; *after Appiani.*
A series of twenty-five plates in the chalk manner; *after Parmigiano.*

He also superintended the engraving and publication of the work entitled 'La Pinacoteca,' consisting of about seventy-two of the best paintings in the Academy of the Fine Arts at Bologna. He signed his plates sometimes with his full name, sometimes with his initials separately, and sometimes with a monogram.

RÖSCH. See RESCH.

ROSE, NICHOLAS. See DE LIEMAKER.

ROSE, SUSAN PENELOPE, miniature painter, was the daughter of Richard Gibson, the Dwarf, by whom she was probably instructed in the rudiments of her art. She was the wife of a jeweller, and painted portraits in water-colours with great freedom. Her miniatures were of a larger size than usual, and possessed considerable merit. She died in 1700.

ROSE, WILLIAM, landscape painter, was born in 1810. He exhibited frequently at the Royal Academy, and with the Society of British Artists, views taken from the rural scenes of the Home Counties, such as 'Kentish Heath Scene,' 'Clover Time,' 'Ashdown Forest,' &c. He died at Edenbridge in 1873.

RÖSEL, AUGUST JOHANN VON ROSENHOF, painter and engraver, born at Augustenberg in Arnstadt, in 1705, was a pupil and cousin of the fresco and animal painter, Wilhelm Rösel, and studied in the Academy at Nüremberg. At first he devoted himself to architectural painting, but afterwards to natural history, especially insects. He died at Nüremberg in 1759.

RÖSEL, VON ROSENHOF FRANZ, (RÖSLER, ROSELIUS, ROOSHOFF,) an animal painter of Nüremberg, who lived in the 17th century. In the Munich Pinakothek is a picture of a 'Wolf Devouring a Lamb,' which formed the subject of a contest between Rösel and Paudiss, in which the former was victorious, while the latter, if we may believe Descamps, died of grief at having lost. In the Augsburg Gallery there are a 'Fox devouring a Hen,' and 'A Cock,' by him.

ROSELLI, MATTEO, (ROSSELLI,) born at Florence in 1578, was first a pupil of Gregorio Pagani, and afterwards of Passignano, with whom he visited Rome, and improved his style by studying the works of Raphael and Polidoro da Caravaggio. On finishing his studies at Rome he returned to Florence, where he resided for the remainder of his life, and his works are little known out of that city. He was much employed by the Grand Duke Cosimo II., and embellished the Poggio Imperiale with several frescoes, representing the history of the Medici family. He sometimes emulated the style of Lodovico Cardi, called Cigoli, as particularly appears in his picture of the 'Nativity,' in the church of S. Gaetano, which is considered his finest work, and in the 'Martyrdom of S. Andrea,' at the Ognissanti. Roselli excelled in fresco painting, in which his works still retain their pristine purity and freshness. Roselli founded a school, in which Manozzi, Volterrano the younger, and others were scholars. He died in 1651.

Florence.	*SS. Annunziata.*	Pope Alexander VI. approving the Statutes of the Servites.
"	*Ognissanti.*	Martyrdom of S. Andrew.
"	*S. Gaetano.*	The Nativity.
"	*Pitti.*	The Triumph of David.
"	*Uffizi.*	His own Portrait.
"	*Academy.*	Adoration of the Magi.
"	*Poggio Imperiale.*	Allegorical history of the Medici.

ROSELLI, NICCOLO, of Ferrara, flourished about the year 1568. He is supposed to have been brought up in the school of the Dossi; though in some of his works in the Ferrara Certosa he appears to have imitated the style of Benvenuto Garofalo. He painted several pictures for the churches in his native city, among which are an altar-piece in the cathedral, representing the 'Virgin and Infant in the clouds, beneath, St. John the Evangelist and St. Anthony;' and a 'Purification,' in the church of S. Maria Bianca.

ROSEMALE, ——, a Dutch painter of the 17th century, who painted views of towns and interiors

in the manner of Emanuel de Witte. The town of Utrecht possesses a picture by him, representing the church of St. Peter of that place in ruins, after the hurricane of 1674.

ROSENBERG, FRIEDRICH, an obscure painter and engraver, born at Dantzic in 1758. He lived for some time in Switzerland and in Holland, and finally settled at Altona. He died after 1830.

ROSENBERG, GEORGE F., a water-colour painter, was born in 1825. He practised at Bath, and from 1849, in which year he was elected an Associate of the Old Water-Colour Society, exhibited landscapes, chiefly mountain scenery from Scotland and Norway, painted with much ability. He died at Bath in 1869.

ROSENBERG, JOHANN GEORG, a painter, born at Berlin in 1739, was a cousin of Johann Karl Wilhelm Rosenberg. He was principally employed on theatrical scenery, though he also painted portraits and views of Berlin.

ROSENBERG, JOHANN KARL WILHELM, painter and engraver, born at Berlin in 1737, was mainly a scene painter. But he engraved a few plates, among them a Head after the style of Rembrandt. He died in 1809.

ROSENBRUN. See ROTTMAYR VON ROSENBRUN.

ROSENDAAL, NICHOLAS, painter, born at Enkhuizen, in Holland, in 1636. He accompanied Jakob Torenvliet to Rome in 1670, and died in 1686.

ROSENFELDER, KARL LUDWIG JULIUS, born on the 18th July, 1813, at Breslau. He began his art studies in 1832 as a pupil of Hensel, at the Berlin Academy, of which he subsequently became a member. In 1845 he was appointed Director of the Art School at Königsberg, and held that post until his retirement upon a pension in 1874. A visit to Italy occupied him in 1851-1852, and in 1865 he was engaged in painting the hall of the Königsberg University with pictures having reference to the Faculties. After his retirement he continued to live at Köngisberg, and died there in 1881. Among his works we may mention:

Arrest of Philip of Hesse by order of Alva.
Rienzi's Imprisonment at Avignon.
The Electress of Brandenburg receiving the Sacrament according to Protestant rites.
Occupation of the Marienburg by the Mercenaries of the Teutonic Knights in 1457.
Charles I. taking leave of his Children.
Mourners praying at the Bier of Henry IV. (*Cologne Museum.*)

ROSENHAGEN, NICOLAAS, a Dutch still-life painter of the 17th century, who worked in the style of J. De Heem. The details of his life are unknown. In the Hague Museum there is a picture of fruit by him.

ROSENTHALER, KASPAR, JOHANN, and JAKOB, three brothers, natives of Nüremberg, who flourished at the beginning of the 16th century, and established themselves at Schwaz, in the Tyrol. KASPAR was an architect and wood-engraver, and is known by two extant wood-cuts, 'Legend des heiligen Vatters Francisci' (Legend of St. Francis), and 'Leben unseres erledigers Jesu Christi' (Life of our Redeemer). He built the church and cloister of the Franciscans at Schwaz, and his brothers decorated the walls with paintings representing scenes from the Passion. Kaspar died in 1514.

ROSER, EDMÉ M. B., (or ROESER,) born at Heidelberg about 1737. He was a pupil of Loutherbourg, and in 1765 settled in Paris, where he gained a reputation as a skilful restorer and copyist. He restored several of the pictures in the Louvre. He died in 1804.

ROSETTI. See ROVERE.

ROSETTI, DOMENICO, born at Venice in the last half of the 17th century, painted architectural perspectives with some success, but is chiefly known as an engraver. He was invited by the Elector Palatine to Düsseldorf, where he engraved twelve large plates of scenes from the history of Alexander, after Gerard Lairesse, which are now very scarce, as few impressions were taken. He executed several plates for the collection of prints after some of the most celebrated pictures at Venice, published in that city by Domenico Louisa in 1720. He engraved the prints for a 'History of the Bible,' printed at Venice in 1696; and several single plates after Palma Vecchio, the Bassani, Tintoretto, P. Liberi, and others. Zani says he was at work as early as 1675. The year of his death is not known.

ROSEX, NICOLA, (or NICOLETTO,) called also NICOLETTO DA MODENA, an Italian engraver and goldsmith of the 16th century, was born in Modena. Two only of his works are dated; these bear the years 1500 and 1512 upon them. At various stages his style changed from the imitation of Mantegna to that of Schongauer, Albrecht Dürer, and finally Marc-Antonio. His execution was rude, and his plates vary greatly in appearance and merit. Those which may be given to him with confidence are between seventy and eighty in number, a total which would be greatly increased if we accepted the early prints ascribed to him by Bartsch. His most frequent monograms were the two here given, or , but he marked his plates in a great variety of ways, seldom, however, omitting to sign them altogether. His better plates, perhaps, are the following:

The Adoration of the Shepherds, with his name.
St. Sebastian, marked *Niccolleto*, on a tablet.
Another St. Sebastian; inscribed *Ora pro nobis Sancte Sebastiane.*
St. Jerome Reading; with the monogram.
St. George, with his name.
St. Martin; inscribed *Divo Marti;* with his name on a tablet.
A Triton embracing a Syren; marked N. M. on a tablet.
A whole-length Figure of Christ standing on a pavement of square stones, &c. Monogram.
St. Sebastian, his arms tied over his head to a column, pierced with six arrows. Name at full length on a step.
St. Sebastian, his arms tied over his head to a column, and is pierced with three arrows. Monogram.
St. George in complete armour, standing in the centre of the print. Name at full length on the frieze of a triumphal arch. (*British Museum.*)
St. Catherine standing, holding a palm branch in her left hand, &c. Name at full length on the base of a pillar on the right.
Mars in Armour, standing in the middle of the print, companion to the St. George. Name on a tablet hung to a tree on the left.
Three Children; one kneeling in the centre, one on the left raising his left hand, and one on the right raising his right hand. Name at full length on a scroll.
A Female wearing a Helmet, &c., pouring incense on an Altar. No mark.
Perseus and Pegasus. Perseus holding the bridle of the horse with both hands.
The Nativity, in a richly decorated ruined Stable.
St. Cecilia standing.

Christ crowned with Thorns; beneath, a Bishop and a King, with their attendants, kneeling.
St. Jerome in Penitence.
Group of Four Women. *Copy from Albrecht Dürer.*
Hercules and the Cretan Bull.
Two whole-length Figures on one plate.
Two winged Boys supporting a Standard. (*British Museum.*)
St. Roch, with a long staff in his right hand, sitting in an arched building. Landscape with the sun rising in the distance.
A Marine Monster holding a Sea-horse; a Boy with a Torch and Olive-branch sitting on its tail. N. M. on a tablet.
A Man crowned with Laurel looking at some geometrical figures: 'Appeles Poeta,' &c. (*British Museum.*)
David holding the Head of Goliath. The monogram at bottom on the left.
St. Anthony standing amidst Ruins, turned to the left, holding a book in his right hand to his breast, and in his left hand a crutch and a bell; landscape in the distance, and the pig is partly seen on the left. Monogram at bottom on the right.
A Saint, with a large bag on his back, running towards the left. In the background a landscape with ruins. The monogram on a stone.
Lazarus, with two Dogs licking his Sores. Monogram.
Victory. A winged Female Figure standing on the ruins of a large building, holding a lance in one hand, and a laurel wreath in the other. On a pillar on the right, VICTORIA, and above, N R.
Fame A winged Female sitting on some armour writing FAMA VOLAT on a shield. N M on a pillar to the right.
Neptune holding a Trident, sitting turned to the left; his left hand is on an urn from which water flows; on the right is a niche with an altar, and a tablet with the letters ONRM. On Neptune's chair, NEPTUNI SIMOLACRON.
Mercury standing, the winged cap on his head and the caduceus in his right hand. On the pedestal of a pillar NJ. RO.
Mercury standing, caduceus in his left hand, a flute in his right; head three-quarters turned to the right. On the pedestal of a pillar, MERCURIO. At bottom in front, N. R. at the side of a vase.
Four Children round a Tree. One on the right sits on a round pedestal; the second leans its head on the knee of the first; the third is on horseback; and the fourth standing. In the centre is a tree with a tablet suspended, on which is inscribed, OPUS NICOLETTI DE MUTINA.
The Vestal Tuccia carrying Water in a Sieve, to prove her virginity. At top on a scroll hangs a tablet with the artist's monogram.
Goldsmith's Ornament. A Vase surrounded by four Wreaths of Roses. The letters N. R. are by the side of a smaller Vase with pointed top.
A similar Ornament with the letters N. R., but without the smaller Vase.
Saint Dominic.
The Deceitful Tongue.
Vulcan and Cupid.
Christ with a Globe in His Hand. (*British Museum.*)

ROSHOFF. See RÖSEL, AUGUST JOHANN.

ROSI, ALESSANDRO, said to have been born at Florence in 1627, was a scholar of Cesare Dandini, under whose tuition he became a reputable painter of history. There are many of his pictures in the churches and private collections at Florence. The cathedral at Prato possesses a 'S. Francesco di Paolo' by him; and two good Bacchanalian subjects used to be in the collection of the Grand Duke. He died at Florence in 1697.

ROSI, GIOVANNI, a Florentine painter of the 17th century. He was one of the artists who formed an early school of landscape painting in Italy before the time of Salvator Rosa. He was working about 1620.

ROSI, ZANOBI, painter, a native of Florence. He was one of the pupils of Christofano Allori, and completed some of the pictures left unfinished by his master, so that he was still living in 1621, the year of Allori's death.

ROSITI, GIOVANNI BATTISTA, an artist of Forli, mentioned by Lanzi as a contemporary of Palmegiani, was the author of a 'Virgin and Child' of much merit in the church of S. Maria dell' Orto at Velletri, bearing the following inscription: "Jo Baptista de Rositis de Forlivio pinxit, I. S. O. O. de Mense Martii."

ROSLANEY, WELLS, ornamental painter and designer, practising in London in the second half of the 18th century. He died October 1, 1776, and his wife is said to have starved herself to death from grief at his loss.

RÖSLER, JOHANN KARL, (or RÖSSLER,) portrait painter, born at Görlitz on the 18th May, 1775. He began life as a smith, but at the age of twenty determined to become an artist. He worked industriously at the Dresden Academy, and gained further knowledge by studies in Italy. In 1810 he became a member of the Dresden Academy, and five years later was appointed Professor. He died at Dresden in 1845. Among his best works are:

The Marys at the Sepulchre.
The Elector Maurice of Saxony after the Battle of Sieversbausen.
Portrait of the Baroness von der Recke.
Portrait of King Anthony of Saxony.
Portrait of the Actor and Entomologist Ochsenheimer. (*In the Dresden Gallery.*)

RÖSLER, MICHAEL, an obscure German engraver, who resided at Nuremberg about the year 1626. He engraved several portraits for a folio volume, published in that city, entitled 'Icones Bibliopolarum et Typographorum.' Zani mentions a Michael Rosler as a German engraver who flourished about 1728; and Nagler a Rössler of Nüremberg, as living in the first half of the 18th century.

ROSLIN, ALEXANDER, a native of Sweden, born at Malmoe in 1718, worked in Paris as a portrait-painter, and in 1753 became a member of the Academy. In 1765 he gained a prize in competition with Greuze for a family portrait for the Duke of Rochefoucauld. He married Mdlle. Giroust, a French artist, and after her death returned for a time to Sweden. He subsequently painted for a time in Russia. His portrait of the Duchess Marie Christine of Saxony was engraved by Bartolozzi. Roslin died in 1793. The following are among his best known works:

Paris.	*Louvre.*	Portrait of a Lady. (*La Caze Collection.*)
Stockholm.	*Gallery.*	Portrait of Gustavus III. and his brothers, Prince Charles and Prince Frederick. 1771.
"	"	Bust Portrait of Gustavus III. 1775.
"	"	Portrait of Duke Frederick Adolphus, brother of Gustavus Adolphus. 1770.
"	"	Portrait of the Painter's Wife. 1763.

ROSLIN, MARIE SUZANNE, (*née* GIROUST,) the wife of Alexander Roslin, the Swedish painter, was born in France in 1735. She practised in pastel at Paris with so much success that in 1770 she was elected an Associate of the Academy. She died in Paris in 1772.

ROSS, F. W. R., an English natural history draughtsman, born in 1792. He was an officer in the Royal Navy, and practised art as a pastime. He applied himself chiefly to drawings in illustra-

tion of natural history, particularly excelling in the rendering of birds, which he treated with much delicacy and finish of draughtsmanship, and brilliancy of colour. His later years were passed at Topsham (Devon), where he died in 1860.

ROSS, H., miniature painter, a Scottish artist, whose father was a gardener in the service of the Duke of Marlborough, and who gained a certain celebrity by the portraits and portrait groups in miniature, which he exhibited at the Royal Academy in the early years of the present century. He was the father of Sir W. Ross.

ROSS, JAMES, an English engraver, born in 1745, was a pupil of R. Hancock. We have by him several views of the city of Hereford, very neatly engraved; they are small plates, and are taken from drawings by G. Powle. He also executed some plates in illustration of Green's 'City of Worcester,' and of a 'History of Tewkesbury.' He died at Worcester, 1821.

ROSS, JOSEPH THORBURN, the son of Robert Thorburn Ross, R.S.A., was born at Berwick-on-Tweed in 1858. Although brought up in an artistic household and with an early-shown love of art, he entered a merchant's office with a view of following a commercial career. But he found art too absorbing as a pastime, and, renouncing commerce, entered the classes at the Royal Institution, Edinburgh, under Mr. Hodder, and gained the gold medal for his drawings from the antique. From 1877 to 1880 he studied in the Life School of the Royal Scottish Academy, and was a Stuart prizeman in 1879 for composition and design. Since then he was a regular exhibitor at the Royal Scottish Academy Exhibitions, and also exhibited at the Society of Scottish Artists, the Glasgow Institute of the Fine Arts, the Royal Academy, and the Paris Salon. He was elected an Associate of the Royal Scottish Academy in 1896. He travelled much on the Continent, and, not being dependent on his art, was able to follow out, untrammelled, his artistic ideas. Among his more important works may be mentioned: 'The Girl I left behind Me' (1890); 'Where do Fairies dwell?' (1891); and 'A Poppy Field' (1894). His work, strong and individual, if sometimes glaring in colour, is marked by frankness and sincerity. His genial and generous nature won him universal esteem. He died at Edinburgh, by accident, in 1903.

J.H.W.L.

ROSS, KARL, a painter, born at Altekoppel, in Holstein, in 1816. After studying from 1832 to 1836 in the Academy of Copenhagen he went in 1837 to Greece, where he worked at landscape painting for two years, and then went to Munich. From 1842 to 1843 he lived in Rome; in 1846 he was in Paris; in 1850 in Rome again. Among his works we may name, 'Naxos,' 'Temple of Phigalia in Arcadia,' and a 'Forest Party.' He died at Munich in 1857.

ROSS, MRS. MARIA, an English portrait painter, born in 1766. She was the sister of Anker Smith, the engraver, the wife of H. Ross, miniature painter, and the mother of Sir W. C. Ross, R.A. She sometimes exhibited at the Academy, commencing in 1811, and occasionally painted history. She died in London in 1836.

ROSS, ROBERT THORBURN, a Scottish subject painter, born at Edinburgh in 1816. He was a pupil of Simson and Sir W. Allen. In early life he practised as a portrait painter in pastel, but became better known as a painter of genre. His pictures have an echo of the pastellist about them. His works first appeared in 1845 at the Scottish Academy, of which he became an Associate in 1852, and a full member in 1869. He died in 1876. Amongst his chief pictures were:

The Thorn in the Foot.	Highland Pets.
The Spinning-wheel.	The Broken Pitcher.
Cottage Children.	Wha's at the Window?

ROSS, SIR WILLIAM CHARLES, an English miniature painter, born in London in 1794. He was the son of H. and Maria Ross. Both his parents being artists, he at a very early age showed a predilection for art. He entered the schools of the Academy in 1808, and made distinguished progress, and winning many prizes. He was also awarded by the Society of Arts no less than seven premiums between 1807 and 1821. His two chief works at this time were 'The Judgment of Brutus,' and 'Christ casting out Devils among the Tombs.' His name first appeared in the Academy Catalogues in 1809, when he was scarcely sixteen years of age, and for several years he exhibited historical works, to which he devoted much attention. But in 1814 he became an assistant to Andrew Robertson, a miniature painter on ivory, to which branch of art he at length wholly applied himself. He obtained a large practice in the highest circles. The Queen, the Prince Consort, and their family sat to him, as well as the King and Queen of the Belgians, the King and Queen of Portugal, Napoleon III., &c. It is said that the total number of his miniatures exceeds 2200. In 1838 he was elected an Associate of the Royal Academy, becoming a full member in the following year, when he also received knighthood. In the cartoon competition of 1843 he won a premium of £100 with an 'Angel Raphael Discoursing with Eve.' He continued in full practice, holding the first rank in his art, until 1857, when he was struck by paralysis. After a period of considerable suffering he died, unmarried, on January 20th, 1860.

ROSSELL, JOSEF, a Spanish painter and member of the Academy of St. Barbara at Valencia, who is known as the author of a 'St. Luke' on linen, presented to the Academy in 1754.

ROSSELLI, COSIMO (DI LORENZO DI FILIPPO ROSSELLI), born at Florence in 1439, was a pupil of Neri de Bicci from 1453 to 1456, and is then thought to have won the friendship of Benozzo Gozzoli. At some period of his life he visited Lucca, for a fresco by him can be seen above the portal of the church of S. Martino, besides other paintings in that city. In the court of the SS. Annunziata, Florence, is a fresco representing 'Beato Filippo receiving the Habit of the Servites from the Virgin,' which is said to have been painted in 1476. In 1480 Rosselli was invited to Rome by Sixtus IV. to compete with Ghirlandaio, Signorelli, and Perugino, in the decoration of the Sixtine Chapel; and according to Vasari gained the Pope's approbation over his rivals through the immense quantity of gold and ultramarine used by him in his pictures. His subjects were the 'Passage of the Red Sea,' 'Moses delivering the Tables of the Law,' 'The Sermon on the Mount,' and 'The Last Supper.' Rosselli's masterpiece is a fresco in the chapel of the S. Sacrament in S. Ambrogio, Florence, which represents 'The Exhibition of a Miracle-working Chalice.' Amongst his pupils and assistants were Piero di Cosimo and Fra Bartolommeo. In 1496 he valued Baldovinetti's frescoes at S. Trinità, Florence, and

SIR W. C. ROSS

[*Victoria and Albert Museum*

THE ARTIST, BY HIMSELF

he died in 1507, in which year he made his will. Pictures by this artist are to be found in the churches of S. Ambrogio and S. Maria de' Pazzi, Florence, also in:

Berlin.	*The Gallery.*	The Virgin in Glory.
"	"	Christ in the Tomb.
"	"	Massacre of the Innocents.
Florence.	*S. Ambrogio.*	Procession of the Miraculous Chalice.
"	"	The Assumption.
"	*S. M. Maddalena.*	Coronation of the Virgin.
"	*S. Annunziata.*	The Virgin delivering to St. Philip Benizzi the garb of the Servites.
"	*Academy.*	St. Barbara Triumphing.
London.	*Nat. Gall.*	St. Jerome and Saints (from the Ruccellai chapel in the Eremiti di S. Girolamo at Fiesole).
Lucca.	*S. Martino.*	Christ taken down from the Cross.
Paris.	*Louvre.*	Virgin Glorified.
Rome.	*Sistine Chapel.*	Passage of the Red Sea.
"	"	Sermon on the Mount.
"	"	The Last Supper.

ROSSET, —, a French landscape painter of the 18th century of some talent, who was employed at Sèvres to paint landscapes on porcelain.

ROSSETTI, Cesare, an Italian painter of the 17th century, the pupil and assistant of the Cavaliere d'Arpino, under whom he worked at the decoration of San Giovanni Laterano during the pontificate of Clement VIII.

ROSSETTI, Gabriel Charles Dante,—better known as Dante Gabriel—was born on May 12, 1828, at No. 38, Charlotte Street, Portland Place. His father, Gabriele Rossetti, known for his commentaries on Dante, was an Italian patriot from Vasto, in the Abruzzi, who had fled on the occupation of Naples by King Ferdinand in 1821, and settled in London as professor of languages at King's College. His mother was Italian also on her father's side (she was a daughter of Gaetano Polidori, Count Alfieri's secretary), but English on her mother's. He was the second of four children, all more or less distinguished in literature, the eldest being Maria, and the other two Christina, the poetess, and William Michael, the literary critic. As it is Rossetti the painter that is under consideration here, one may pass over his youthful literary proclivities, merely noting that whereas in painting he did not accomplish anything before he was twenty, he had completed the greater portion of his remarkable poetical works before he was nineteen. They were not published, however, until many years later.

Rossetti's art training was of the sketchiest character. After four years' desultory work at Cass's private academy, he was admitted to the Royal Academy Antique School, only to quit it shortly afterwards in disgust; and it was this experience of the commonplace, rule-of-thumb methods which prevailed amongst art teachers of the time which drove him into revolt against authority, and led to the formation of that famous band of youthful enthusiasts, the pre-Raphaelite Brotherhood. Previous to this, Rossetti underwent a short pupilage in the studio of Ford Madox Brown (*q. v.*), whose strong original work he much admired; and Brown continued to furnish advice and instruction for some time after he left him, in 1848, to share a studio with Mr. Holman Hunt, then a student of similar aims and views. The Brotherhood grew out of this attachment. It was formed by the addition of J. E. Millais (*q. v.*) and four other members, viz. Thomas Woolner, F. G. Stephens, James Collinson, and W. M. Rossetti, under whose editorship was launched 'The Germ,' that rare little periodical intended to illustrate the creed of the young painters. Four numbers only of 'the Germ' appeared, and the Brotherhood itself practically ceased to exist within a couple of years of its foundation; but the interest and outcry it occasioned, and the vehement partisanship of Ruskin, then in his zenith as a critic, drew down upon the artists an amount of public attention which, though mainly antagonistic at the time, proved eventually to have had its value. It is easy to exaggerate the scope and influence of the original pre-Raphaelite Movement, which was not so much a protest against the worship of Raphael as against the extreme lengths to which it was carried. The Movement itself might have passed into oblivion but for the strong personality of its three chief promoters, Rossetti, Millais, and Holman Hunt, whose individual fame kept its memory green.

In 1852, after one or two changes of residence, Rossetti settled down in rooms at No. 14, Chatham Place, Blackfriars, now destroyed, where much of his finest earlier work was produced. Here, in 1860, he brought his wife, the remarkable Miss Siddal, whose acquaintance he had made about five years earlier through a happy accident. Walter Deverell, a young painter connected with the pre-Raphaelite group, had encountered her in a milliner's shop, and had persuaded her to give sittings to him and to some of his friends. She was the original of Millais's 'Ophelia,' and of many of Rossetti's pictures also, notably of 'Beata Beatrix,' which was painted from memory after her death. Under Rossetti's tuition she developed some talent for painting and drawing, but her health was very delicate, and in 1862, two years after their marriage, she died, to Rossetti's inconsolable grief. The story has often been told how, in a moment of strong emotion, he caused to be buried in her coffin the manuscripts of all his early poems.

An interesting feature of Rossetti's life at this period was the friendship which grew up between Ruskin and himself, many intimate details of which have been published in the form of correspondence. Ruskin's means enabled him to play the part of a generous patron to the young painter, and also to Miss Siddal; but his frank and sometimes domineering criticism caused an eventual estrangement, which the gradual development of Rossetti's work on his own lines contributed to make permanent. Ruskin's help at a critical point was, however, of material value to Rossetti, and from that time he rarely wanted purchasers for his work, generally having one or more patrons at a time who took everything he produced. The prices he received at first were very small, but gradually he became an astute man of business, and his transactions with wealthy patrons command the envy of later painters, if not always their entire admiration. Another interesting connection of these early days was the acquaintance formed, through Burne-Jones (*q. v.*), with William Morris and his group of Oxford friends. The acquaintance began in 1855, and was continued at the rooms in Red Lion Square which Morris and Burne-Jones afterwards occupied. The designing of furniture for these rooms, in which Rossetti took part, was the beginning of the Morris Decorative Art Movement, which was formally started in 1861, Rossetti,

Madox Brown, Burne-Jones, and other artists being all jointly interested at first as partners in the venture. An earlier partnership had come about in 1857 over the painting of a series of frescoes in the bays of the Oxford Union debating-hall. The idea was Rossetti's, and was carried out by him in association with six other artists, including Morris and Burne-Jones. As an episode in English art the experiment is full of interest, but as a practical effort it resulted in failure, the preparation of the walls not having been properly carried out, so that within a few years, even before they were finished, the pictures had begun to perish. The subjects chosen were from Malory's 'Mort D'Arthur,' and Rossetti's contribution represented Lancelot asleep before the shrine of the Grail, seeing in a vision Guinevere. He had intended first to paint the Guinevere from Miss Siddal, but whilst he was at Oxford he met the lady who afterwards became Mrs. William Morris, and substituted her features instead. This was the beginning of a long relationship as painter and sitter, evidenced by many of Rossetti's most important pictures and by an innumerable series of chalk drawings and studies; but it is an error to suppose, as many do, that all Rossetti's pictures represent Mrs. Morris. His earlier ones are mostly from his wife, and of his later ones many are from models, or from different well-known sitters. Like Sir Edward Burne-Jones, he doubtless tended to assimilate the different types to his own ideal.

In 1862, after the death of his wife, Rossetti took the large house overlooking the river at Chelsea, No. 16, Cheyne Walk, where, as the gloom of his bereavement wore off, he became the centre of a large literary and artistic circle. The house was shared at first with Mr. George Meredith and Mr. Swinburne, the latter of whom published from there his first series of 'Poems and Ballads,' as well as 'Atalanta in Calydon' and 'Chastelard.' Here Rossetti amassed a great collection of rare blue china and old furniture, for both of which he set the fashionable craze which followed. He also collected quantities of curious jewellery, combs, draperies, and vessels which appear and reappear among the sumptuous accessories of his pictures. His instinct for rare and beautiful objects, at a time when taste in such matters was at a low ebb, forms a marked characteristic of Rossetti's genius; and it may be claimed for him that he did much to elevate popular taste in this direction, just as at an earlier date he had been instrumental in reviving the love of old romantic and ballad literature.

Rossetti's activity and social habits began to undergo a change about 1867, when he developed insomnia, and his eyes also showed signs of being overstrained. In 1869 a rest was advised, and he paid the first of a series of visits to Scotland, staying at Penkill Castle, Ayrshire. This visit is memorable from the fact that he took up again the habit of writing poetry as a relaxation for his mind, and even began to think of publishing his early poems, which, as has been said, were buried in his wife's grave. At the request of friends he consented to have them exhumed, and in 1870 appeared the volume called 'Poems.' Rossetti's fame as a painter ensured its success, but one critic, the late Mr. Buchanan, attacked it fiercely on moral grounds, and the controversy which followed had an injurious effect on Rossetti's health. He became the victim of nervous fancies and of pronounced melancholia, which was increased by the use of chloral, the depressing properties of which were then little understood. He made frequent visits in pursuit of change, and for two years, 1872–1874, abandoned Chelsea entirely and lived at the old manor-house of Kelmscott, in Gloucestershire, which he shared with William Morris. Shortly after his return to London the Morris firm was dissolved, and there was some friction between the partners, in which Rossetti became involved, so that from that time his relations with Mr. Morris were strained. The state of his health, moreover, cut him off from his friends, although he continued to paint actively on large canvases. In 1877 he had a fresh and severe attack of illness, after which his output of work became less, and with a few notable exceptions inferior in quality. He was still able to take refuge in poetry, however, and produced material enough for a second volume, 'Poems and Ballads,' the reception of which was unequivocal. Finally, in 1881, he was seized with partial paralysis of the limbs, and was removed to a cottage at Birchington-on-Sea, where he died on April 10, 1882. During the clouded years of his later life a devoted band of friends watched over him, amongst whom may be mentioned his brother, Mr. Theodore Watts (now Mr. Watts-Dunton), Ford Madox Brown, and William Bell Scott. To sum up Rossetti's qualities as an artist would be too long a matter. His chief distinguishing characteristic was a mediæval cast of thought which derived alike from his nationality and his reading. Of robust and almost brutal frankness, so far as the externals of life were concerned, he lived an inner life of mystical, many-coloured romance. It was no straining after effect that led him to his choice of subjects. They came naturally as the fruit of his ideas. Many who tried to follow him have acquired this tone of thought artificially, or without full perception, and have failed in consequence. For this reason there is no real Rossetti School, such as most original painters leave behind them. Those who came genuinely under his influence had to apply it in different lines of their own.

Works:—Rossetti painted two pictures, and two only, in oil during his pre-Raphaelite days. These were 'The Girlhood of Mary Virgin' (1849) and 'Ecce Ancilla Domini' (1850), the latter of which is now in the Tate Gallery. Both were attempts to realize, by simple symbolic imagery, the inner mystical life of the Virgin; but the outcry against pre-Raphaelite work, in which the 'Ecce Ancilla' specially shared, deterred him from further efforts in this direction, and for several years his output consisted of pen-and-ink drawings or small, brilliantly-coloured water-colours, mostly from romantic subjects and from Browning's poems. Of these the most memorable were: 'The Laboratory' (1849); 'Borgia,' a picture of two children dancing before the famous Lucrezia; 'Beatrice denying her salutation at the Wedding Feast,' and 'How they met Themselves,' from the legend of the Döppelganger (1850); 'Giotto painting Dante' and 'The Meeting of Dante and Beatrice' (1851); 'King Arthur's Tomb' (1854); 'The Annunciation' and 'Dante's Vision of Rachel' (1855); 'Fra Pace' and 'Dante's Dream,' a small and very poetical version of the later large picture (1856); 'The Blue Closet,' 'The Wedding of St. George,' and 'A Christmas Carol' (1857); 'Mary in the House of St. John,' 'Before the Battle,' and

Beata Beatrix

From the Painting by D. G. Rossetti, in the National Gallery of British Art.

'My Lady Greensleeves' (1858); 'Bonifazio's Mistress,' 'Dr. Johnson at the Mitre,' 'Lucrezia Borgia poisoning her Husband' (1859); 'Roman de la Rose,' 'Monna Pomona,' and 'The Madness of Ophelia' (1864); and 'The Merciless Lady' (1865). His pen-and-ink drawings included 'Genevieve,' a sketch from Coleridge (1848); 'Taurello's First Sight of Fortune,' from Browning's 'Sordello,' 'Dante drawing the Angel,' and the first design for the diptych of 'Il Saluto di Beatrice' (1849); 'Hesterna Rosa' (1853); 'Hamlet and Ophelia,' and one of the finest of all his works, 'Mary Magdalene at the Door of Simon the Pharisee' (1858). Amongst his earlier work should also be included the drawings for woodcuts to illustrate Moxon's 'Tennyson' (1857), the designs for Allingham's 'Elfen Mere,' (1855), and for Christina Rossetti's 'Goblin Market' (1861). Of chalk drawings and studies, first from Miss Siddal and later from Mrs. Morris, a very great number exist; and throughout his career Rossetti made finished chalk drawings for his pictures which are highly prized. His early record in oil painting is small. In 1853, after a failure with a large composition from Browning's 'Pippa Passes,' he began the important picture of 'Found,' representing a countryman taking a calf to market, and recognizing in a fainting woman of the streets his former love. This picture occupied Rossetti at intervals to the end of his life, and was commissioned successively by many patrons, but never reached completion. After his death Sir Edward Burne-Jones put some finishing touches to it, and it was sold, but changed hands later and is now in America. In 1860 Rossetti completed a triptych in oil for Llandaff Cathedral, the subject being the Nativity of Christ, with figures of King David on either side. In 1861 and 1862 he painted some unimportant oil pictures, and in 1863 he began the series of his greater works with 'Beata Beatrix,' now in the National Collection. This was followed in 1864 by 'Lady Lilith' (since altered and much impaired) and 'Venus Verticordia'; by 'The Blue Bower' (1865); 'The Beloved' (from The Song of Solomon), 'Monna Vanna,' and 'Sibylla Palmifera' (the most perfect trio of his works, and jointly and severally his highest attainment in painting), all finished or delivered in 1866; 'A Christmas Carol,' 'Monna Rosa,' and 'The Loving Cup' (1867); the portrait of Mrs. Morris, lent to the Tate Gallery (1868); 'Mariana,' a companion portrait to the last, but made into a picture by the addition of a singing page (1870); 'Pandora' (1871); 'Veronica Veronese' and 'Proserpine' (1872); 'La Ghirlandata' (1873); 'The Roman Widow,' 'The Blessed Damozel,' and 'Marigolds' (1874); 'La Bella Mano' (1875); 'Mnemosyne' (1876); 'Astarte Syriaca' and 'The Sea-Spell' (1877); 'Fiammetta' (1878); 'La Donna Della Finestra' (1879); 'The Day-Dream' and some unfinished pictures (1880); 'Dante's Dream,' in the Liverpool Corporation Art Gallery (completed 1881).

In addition to these, mention might be made of the large number of replicas produced of some of the more important or popular pictures, such as 'Lilith,' 'Proserpine,' 'The Loving Cup,' 'Dante's Dream,' 'Venus Verticordia,' 'Beata Beatrix,' and 'The Blessed Damozel.' A subject not given in the above list, 'Joan of Arc,' was also repeated more than once. Some of these replicas are in themselves important works, but many are the reverse, and bear unmistakable signs of an assistant's hand. It was Rossetti's habit, especially early in life, to repeat his subject in more than one medium; thus of the pen-and-ink design 'Dante painting the Angel' a later water-colour version exists, which is in the Taylorian Museum at Oxford. The 'Saluto di Beatrice' subject, a pair of designs representing Dante meeting Beatrice in Florence and in Paradise, was repeated in water-colour, and also in oil on the doors of a cabinet made for Mr. William Morris's house at Upton. For the Morris firm Rossetti designed several stained-glass windows, which may be seen at St. Martin's Church, Scarborough, and elsewhere. He also designed some of the panels for the 'Seddon Cabinet.' His portraits in oil, water-colour, and crayon, would furnish in themselves a formidable list, and include, besides the members of his family, Robert Browning (1855), Algernon C. Swinburne and John Ruskin (1861), Miss Herbert (1863), Mrs. Vernon Lushington (1865), F. Madox Brown (1867), Mr. and Mrs. Stillman (1869–70), the Misses Morris (1871), and Mr. Watts-Dunton (1874). Of studies which never reached the stage of pictures, but remain either in pen-and-ink or crayon, may be mentioned: 'The Boat of Love, a grisaille now in the Birmingham Corporation Gallery; 'Cassandra warning Hector'; 'Silence'; 'Michael Scott's Wooing'; 'The Death of Lady Macbeth'; 'Aspecta Medusa'; 'Madonna Pietra' (from Dante); 'The Sphinx' (finished in pencil); 'Domizia Scaligera'; and 'Gretchen, or Risen at Dawn.'

The dispersal of Rossetti's pictures since the sales of the great collections formed by Mr. F. J. Leyland and Mr. William Graham, not to mention others, and their frequent appearance singly in auction-rooms, makes the compilation of a list with owners' names attached specially difficult. A large number have come into the possession of Mr. Charles Fairfax Murray, and may eventually find a home in the Birmingham Corporation Art Gallery, to which one section, the black-and-white drawings, have already been consigned. The chronological list attached to the present writer's 'Dante Gabriel Rossetti, A Memorial of his Art and Life' (George Bell & Sons, 1899), was practically correct at the time it was compiled, and in the main is probably still so. The following selection, at any rate, may be accepted as accurate:

The Girlhood of Mary Virgin (*oil*). Lady Jekyll.
Ecce Ancilla Domini (*oil*). Tate Gallery.
Taurello's First Sight of Fortune (*pen-and-ink*). F. G. Stephens.
Hesterna Rosa (*pen-and-ink*). F. G. Stephens.
Dante drawing the Angel (*pen-and-ink*). C. F. Murray (*sent to Birmingham*).
The Laboratory (*water-colour*). C. F. Murray.
Dante drawing the Angel (*water-colour*). Taylorian Museum.
Borgia (*water-colour*). L. Hacon (?).
"Hist," said Kate the Queen (*oil*). C. E. Spring Rice.
Giotto painting Dante (*water-colour*). Sir John Aird, M.P.
Arthur's Tomb (*water-colour*). S. Pepys Cockerell.
The Annunciation (*water-colour*). Mrs. Boyce.
Rachel and Leah (*water-colour*). Beresford Heaton.
Dante's Dream (*water-colour*). Beresford Heaton.
Fra Pace (*water-colour*). Lady Jekyll.
The Chapel before the Lists (*water-colour*). Mrs. George Rae.
The Tune of Seven Towers (*water-colour*). Mrs. George Rae.
The Blue Closet (*water-colour*). Mrs. George Rae.

The Wedding of St. George (*water-colour*). Mrs. George Rae.
A Christmas Carol (*water-colour*). C. F. Murray.
Hamlet and Ophelia (*water-colour*). C. F. Murray (*sent to Birmingham*).
Mary Magdalene at the Door of Simon (*pen-and-ink*). Charles Ricketts.
Before the Battle (*water-colour*). Prof. Charles Norton.
Bocca Baciata (*oil*). C. F. Murray.
Salutation of Beatrice (*panels*). F. J. Tennant.
Bonifazio's Mistress (*water-colour*). C. F. Murray.
Dr. Johnson at the Mitre (*water-colour*). C. F. Murray.
Lucrezia Borgia (*water-colour*). Mrs. George Rae.
The Seed of David (*triptych; oil*). Llandaff Cathedral.
Paolo and Francesca (*water-colour*). W. R. Moss.
Cassandra (*pen-and-ink*). Col. Gillum.
Beata Beatrix (*oil*). Tate Gallery.
Fazio's Mistress (*oil*). Mrs. George Rae.
Found (*oil*). S. Bancroft, junr.
Lady Lilith (*oil*). S. Bancroft, junr.
Venus Verticordia (*oil*). (?).
Venus Verticordia (*water-colour*). Mrs. George Rae.
The Blue Bower (*oil*). Exors. of J. Dyson Perrin.
The Merciless Lady (*water-colour*). C. F. Murray.
The Beloved (*oil*). Mrs. George Rae.
Monna Vanna (*oil*). Mrs. George Rae.
Sibylla Palmifera (*oil*). Mrs. George Rae.
A Christmas Carol (*oil*). Mrs. George Rae.
The Loving Cup (*oil*). Mrs. Ismay.
Return of Tibullus to Delia (*water-colour*). C. F. Murray.
Mariana (*oil*). F. W. Buxton.
Pandora (*oil*). Chas. Butler.
Proserpine (*oil*). Chas. Butler.
Fiammetta (*oil*). Chas. Butler.
The Bower Meadow (*oil*). William Dunlop (?).
Veronica Veronese (*oil*). W. Imrie.
The Roman Widow (*oil*). T. Brocklebank.
Marigolds (*oil*). Lord Davey.
La Bella Mano (*oil*). Sir Cuthbert Quilter.
The Sphinx (*pencil*). C. F. Murray.
Astarte Syriaca (*oil*). Manchester Corporation.
The Sea-Spell (*oil*). (?).
La Donna Della Finestra (*oil*). W. R. Moss.
The Blessed Damozel (*oil*). Exors. of J. D. Perrin.
Dante's Dream (*oil*). Liverpool Corporation.
Dante's Dream (*oil, smaller*). W. Imrie.
The Day-Dream (*oil*). Ionides Collection, South Kensington.
La Pia (*oil*). Russell Rea. H. C. M.

ROSSETTI, Giovanni Paolo, painter, a native of Volterra, flourished about the year 1568. He was a nephew of Daniele Ricciarelli, called di Volterra, under whom he studied at Rome, and is said to have painted history with considerable success. After the death of his uncle he left Rome, and returned to Volterra, where he executed some altar-pieces for the churches, of which one of the most esteemed was a 'Descent from the Cross,' in S. Dalmazio. He is said to have been still alive in 1600.

ROSSETTI, Lucy Madox. This clever painter was the only daughter of Ford Madox Brown by his first wife, and was born in 1843. She was instructed in art by her father, and exhibited several pictures, notably 'Après le Bal' (1870), 'Romeo and Juliet in the Vault' (1871), 'The Fair Geraldine' (1872), 'Ferdinand and Miranda playing Chess' (1872), and 'Margaret Roper receiving the head of her father' (1875). She married Mr. W. M. Rossetti in 1874, and died in the Riviera in 1894. She was a very talented artist, inheriting much of her father's great genius. She was also distinguished in literature, and her essays and poems are of remarkable merit.

ROSSI (or Rosso), Antonio, the elder, painter, born at Zoldo in Cadore, in the second part of the 15th century. He is said by Lanzi to have been the first master of his great compatriot Titian, and painted numerous works in tempera, in an archaic and angular style. His period of greatest activity extends from 1472 to 1507. Numerous works of his now lost or obliterated are mentioned in ancient records. Of those still extant there are:

Altar-piece in the church of San Lorenzo, at Selva in Cadore; painted in 1472, and signed *Antonius Rubeus de Cadubrio pinxit.*
Fresco of Christ and the Twelve Apostles, in the church of San Silvestro sulla Costa, near Serravalle; signed *Anto Roso de Cadore.*
Altar-piece (St. Martin sharing his Cloak) in the church of Vigo di Cadore. (1492.)
Virgin and Child with SS. Bartholomew and Sylvester, formerly in the church of Nabiù, now in the possession of Signor Righetti of Venice. This last picture is signed *Antonius Zaudanus* (Antonio of Zoldo).
Altar-piece lately in the possession of Signora Landonelli, at Venice; signed and dated 1494.
Virgin with Saints; signed and dated 1494. Formerly in the church of Liban, near Belluno.
Virgin with St. Sebastian and a Bishop; signed; Fonzaso, near Feltre.

See *Crowe and Cavalcaselle*, 'Painting in N. Italy,' vol. ii. pp. 172-3.

ROSSI, Andrea, an Italian engraver, born about 1726. There are several heads of popes engraved by him, and subjects after Carracci, Novelli, Frezza, and others. He died in 1790. The following prints may be named:

Portraits of Joseph II. and the Archduke Leopold; *after Pompeo Battoni.*
A Bust of the Virgin; *after Carlo Dolci.*
St. Margaret of Cortona kneeling before a Crucifix; *after Pietro da Cortona.*

ROSSI, Agnolo, a Genoese painter, born in 1694. He was a priest, and the best-known pupil of Domenico Parodi. In style he was a disciple of Maratti, but he also treated humorous subjects with success. He died in 1755.

ROSSI, Aniello, painter, born at Naples about 1660. He was one of the favourite scholars of Luca Giordano, and, with Matteo Pacelli, accompanied his master to Spain, and remained with him as his assistant during his long sojourn at the court of Charles II. and Philip V. His services were rewarded by a handsome pension, and returning to Italy with his master in 1702, he settled at Venice, where he lived in ease and independence till his death in 1719.

ROSSI, Antonio, born at Bologna in 1697 (1700), was educated in the school of Cavaliere Marc Antonio Franceschini, of whom he was a favourite disciple, and who recommended him, in preference to his other pupils, to execute the commissions he himself was incapable of undertaking. Of the numerous pictures he painted for the public edifices at Bologna, his 'Martyrdom of S. Andrea,' in the church of S. Domenico, is perhaps the best. He was much employed in painting figures in the architectural views of Orlandi and F. Brizzi. He died in 1750 or 1753.

ROSSI, Bernardino de. See Dei Rossi.

ROSSI, Carlantonio, a Milanese painter, born about 1581. He painted a 'San Siro' for the cathedral of Pavia, in the manner of the Procaccini, and is said to have been the master of Carlo Sacchi. He died in 1648.

ROSSI, Enea, a Bolognese painter of the 17th century, mentioned by Malvasia as a pupil of the Carracci, and an artist of some merit. He painted numerous works for the churches of Bologna and its neighbourhood.

ROSSI, Francesco dei. See Dei Rossi.

[*Collection of William Rossetti, Esq.*

LADY LILITH

ROSSI, Giovanni Battista, an engraver, to whom is attributed a set of perspective views of Rome, published in 1640.

ROSSI, Giovanni Battista, painter, a native of Rovigo, born about 1627. He was a pupil of Dario Varotari, and practised for a time at Padua, where he painted a picture for the church of San Clemente. He settled later at Venice, where he was still living in 1680.

ROSSI, Giovanni Battista, called Il Gobbino, (the little hunchback,) a Veronese painter of the 17th century. He was one of the best known of the disciples of Alessandro Turchi, and practised with credit for many years at Verona.

ROSSI, Girolamo, called de Rubeis the elder, born at Rome about the year 1630, was brought up at Bologna, under Simone Cantarini. His instinct led him more to engraving than painting, and he has left several plates after Bolognese painters, which possess considerable merit; among them are the following:

The Portrait of Pope Pius V.; *after Scipione Gaetano.*
Two Cupids playing; *after Guercino.*
The Virgin and Child, with St. Jerome and St. Francis; *after Lodovico Carracci*, inscribed, *Hieronimus de Rubeis pictor, delineavit, incidit.*
S. Carlo Borromeo kneeling before a Crucifix; *after An. Carracci.*
A half-length figure of the Virgin.
St. John the Baptist; *after Guido.*
Two Children; *after the same.*

ROSSI, Girolamo, called de Rubeis the younger, son of Girolamo Rossi, was born at Rome about the year 1680, and chiefly resided in his native city, where he engraved a variety of plates after the Italian painters. He also executed several portraits of the cardinals of his time, for a series which was afterwards continued by Pazzi and others. They are feebly engraved. We have also by him the following prints:

The Virgin and Infant Jesus; *after Correggio.*
The Martyrdom of St. Agapita; *after Gio. Odazzi.*

Nagler gives a list of twenty-one prints by the younger Rossi, among which he enumerates those of Pope Pius V., and of S. Carlo Borromeo kneeling, attributed above to his father. According to Zani, he was at work as late as 1749, but none of the dates quoted by Nagler come near to that period.

ROSSI, Giuseppe, engraver and draughtsman. He practised at Florence in the first half of the 19th century, and his drawings and engravings, particularly some of the 'Campo Santo' at Pisa, show considerable talent, but his promise was cut short by his death in 1848, while still a young man.

ROSSI, Lorenzo, an Italian painter of the Florentine school, a pupil of Pier Dandini. He imitated the manner of the Flemish artist, Lieven Mehus, and painted small pictures of much delicacy and elegance. He died in 1702.

ROSSI, Loretto d'Ugolino, painter. Of this artist nothing is known, but a 'Crucifixion' at Berlin bears the following inscription: "Questa tavola se fatte fare per Loretto d'Ugolino de Rossi la quale a fatteta fare beltrame distoldo de Rossi, 1475."

ROSSI, Muzio, painter, was born at Naples in 1626, and was for some time the disciple of Massimo Stanzioni. From the school of that master he went to Bologna, where he frequented the academy of Guido, and at the age of eighteen was sufficiently advanced to compete with the ablest artists of his time. An altar-piece for the Certosa, a 'Nativity,' was considered a marvel of precocity. On his return to Naples, he was engaged to paint the tribune of S. Pietro in Majella, which he had not entirely finished when his career was cut short by his death, in 1651, at the age of 25.

ROSSI, Niccolò Maria, painter, was born about 1645, at Naples. He was a pupil of Luca Giordano and a successful imitator of his style. In some of his more important works his master furnished him with designs, for the paintings in the Chapel Royal at Naples, for instance. He was much esteemed for his life-like rendering of animals. He died in 1700.

ROSSI, Pasquale, called Pasqualino, born at Vicenza in 1641. Without the instruction of a master, he is said to have reached a respectable rank as an historical painter by studying and copying the best works of the Venetian and Roman schools. Of his pictures in the churches at Rome, the best are: 'Christ praying in the Garden,' in S. Carlo al Corso; and the 'Baptism of Christ,' in S. Maria del Popolo. In the church of the Silvestrini, at Fabriano, there is a 'Madonna' by him; but perhaps his best production is an altar-piece in the cathedral at Matelica, representing St. Gregory interceding for the souls in Purgatory. He also painted gallant assemblies, musical parties, &c. He died in 1700. His death has been put as late as 1725.

ROSSI, Propertia, a lady of Bologna, best known as a sculptor and carver, but who also engraved upon copper, and learnt drawing and design from Marc Antonio. She is said to have been remarkable for her beauty, virtues, and talents, and to have died at an early age in 1530, in consequence of unrequited love. Her last work was a bas-relief of Joseph and Potiphar's wife!

ROSSIGNOLI, Jacopo, painter, a native of Leghorn, who, towards the close of the 16th century, settled in Piedmont, and was appointed painter to the Court of Savoy. He was a contemporary of Ardente and Giorgio Soleri, and a successful imitator of the style of Perino del Vaga, in his painting of *grotteschi*. He died probably in 1604, for a Latin epitaph on his tomb at San Tommaso in Turin bears that date.

ROSSIGNON, Louis Joseph Toussaint, historical painter and portraitist in pastel, was born at Avesnes, on the last day of 1781. He was a pupil of Vincent and of the École des Beaux Arts. Among his works we may mention:

The Siege of Missolonghi.
Zenobia greeted by Shepherds.
Death of General Sowinski.

He sent his last picture to the Salon in 1850.

ROSSITER, Thomas, was born in 1818, at New Haven, Connecticut, where he made his first art studies, and where, in 1838, he began his career as a portrait painter. Two years later he came to Europe, visiting London, Paris, and Rome, where he lived for five years. On his return to New York in 1846, he became known chiefly as a painter of historical and Scriptural subjects, and in 1849 he was elected Member of the National Academy, his Associateship dating from 1840. After a second European sojourn, he settled at Coldspring, on the Hudson, in 1860. He died during a visit to Rome, in 1871. Some of his works have been engraved. They are carefully and conscientiously executed, but are deficient in life and animation. Among the best known are:

The Last Hours of Tasso.
Captive Jews in Babylon.
The Wise and Foolish Virgins.
The Ascension.
Washington in his Library.
Washington's First Cabinet.
The Prince of Wales at Washington's Tomb.

ROSSLER, JOHANN KARL. See RÖSLER.

ROSSMAESSLER, JOHANN AUGUST, was born at Leipsic in 1752, and was instructed in design by Frederick Oeser. He engraved a great variety of vignettes and other plates for books, and also a few views in the environs of Leipsic. He died at Leipsic in 1783.

ROSSMAESSLER, JOHANN FRIEDRICH, an engraver, born at Leipsic in 1775, engraved plates for Sir Walter Scott's novels after Westall and Leslie, and also plates for Bulwer Lytton's 'Pilgrims of the Rhine.' He died at Leipsic in 1858.

ROSSO, ANTONIO. See ROSSI.

ROSSO, IL (MAÎTRE ROUX). See DEI ROSSI.

ROSSUM, J. VAN, was a Dutch painter of the 17th century. He worked in the style of Metsu. There is a picture by him in the gallery at Vienna of an old gentleman walking in a park. In 1654 he painted a portrait of the priest, J. A. Husinga, which was engraved by Matham.

ROSWORM, ——, a painter, of whom scarcely anything is known. He was in England about the year 1665, and copied some of Sir Peter Lely's pictures in small.

ROTA, MARTIN, an eminent engraver, born at Sebenico, in Dalmatia, about the year 1540, but who chiefly resided at Rome and Venice. By whom he was instructed in the art of engraving is not ascertained. His plates are executed entirely with the graver, and though not very highly finished, they are wrought in a neat, clear style. His print after Michelangelo's 'Last Judgment' is considered his masterpiece. This fine print, which is inscribed *Martinus Rota*, 1569, has been copied by Léonard Gaultier, but his version may easily be distinguished from the original, not only by its inferiority, but by the fact that the head in the portrait of M. Angelo in a small oval at the top, is turned towards his right shoulder in the original, while in the copy it is towards the left. There is another copy by J. Wierix. Rota engraved some plates from his own designs. He usually signed his plates with his name, but sometimes marked them with a monogram, consisting of an M. and a wheel (rota) by the side of it, M.⊛. The following are his principal plates:

PORTRAITS.

Maximilian II., Rom. Imper. 1575.
The Emperor Rudolph II. 1592; with the cipher.
Ferdinand I. in the costume of his time. 1575.
Henry IV., King of France.
Albert a Laskó.

SUBJECTS.

The Resurrection; dated 1577. (*From his own design.*)
The same subject, differently treated. (*From his own design.*)
The Murder of the Innocents. (*From his own design.*)
The Last Judgment; dedicated to Rudolph II. 1573.
Another print of the Last Judgment. This plate was left imperfect at his death, and was finished by another hand. (*From his own design.*)
The Scourging of Christ. 1568. (*From his own design.*)
The Martyrdom of St. Peter; *after Titian.*
Mary Magdalene penitent; *after the same.*
Prometheus chained to the Rock; *after the same.*
Christ appearing to St. Peter; *after Raffaelle.* 1568.

ROTARI, PIETRO. See DEI ROTARI.

RÖTENBECK, GEORGE DANIEL, born at Nuremberg in 1645, was a historical and portrait painter of some merit, and also a good draughtsman and modeller. He died about 1705.

ROTERMANS. See RODERMONT.

ROTERMUND, JULIUS WILHELM LOUIS, a German historical painter, born at Hanover in 1826. He studied under Bendemann, who at his early death—he died at Salzbrunn, Silesia, in 1859—finished his last work, 'The Dead Christ,' which is now in the Dresden Gallery.

ROTH, PETER, painter, practised at Cologne, where he became well known as a skilful restorer of old pictures, and also as a portrait painter of some merit. He died in 1866.

ROTH, WILLIAM, an English portrait and miniature painter, in the second half of the 18th century. He exhibited at the Incorporated Society in 1768, and for some time after practised at Reading.

ROTHBART, FERDINAND, German painter; born October 3, 1823, at Roth-am-Sand; began his art studies at Stuttgart and Munich; won the Wagner Italian-travel scholarship, and subsequently settled at Munich, being for a time Curator of the Museum of Prints and Engravings there. He painted genre pictures and many water-colours, besides illustrating works by Schiller and Hebel. He died at Munich, February 1, 1899.

ROTHERMEL, PETER F., American painter; born July 18, 1817, at Lucerne (Pa., U.S.A.). From 1847 to 1855 was one of the Directors of the Philadelphia Academy; subsequently travelled in Europe and studied at Munich; painted historical scenes and illustrations to Shakspere's 'King Lear'; was a member of several Art Academies. He died in September 1895, near Philadelphia.

ROTHWELL, RICHARD, an Irish portrait and subject painter, born at Athlone in 1800. In 1815 he commenced his studies in the Dublin Society's school. He practised in the Irish metropolis for a few years, and was elected a member of the Hibernian Academy. Coming to London he assisted Sir Thomas Lawrence, and occasionally exhibited at the Royal Academy from 1830 onwards. But success did not wait upon him, and he migrated to Dublin, Leamington, Paris, and finally to Rome, where he died in 1868. Works:

The Little Roamer. (*South Kensington.*)
Noviciate Mendicants. (*The same.*)
The Very Picture of Idleness. (*The same.*)
Portrait of Huskisson. (*National Portrait Gallery London.*)
Field-Marshal Lord Beresford. (*The same.*)

ROTHWELL, THOMAS, an obscure engraver. He was born in 1742, and died at Birmingham in 1807.

ROTTENHAMER, THOMAS, painter, practised in Germany in the 16th century. An artist of this name was employed in connection with the ducal stables at Munich.

ROTTENHAMMER, JOHANN, born at Munich in 1564, was instructed in the rudiments of design by an artist named Donauer. At an early period of his life he went to Rome, where it was not long before he distinguished himself by painting small pictures of historical subjects, which, though they retained somewhat of the German taste, were ingeniously composed, and handled with neatness and spirit. He had acquired some reputation by

his easel pictures, when he was commissioned to paint an altar-piece for one of the churches at Rome, and discovered unexpected ability. A desire to better his colour prompted him to visit Venice, where he particularly devoted himself to studying the works of Tintoretto, in the Scuola di S. Rocco, and he appears to have imitated the style of that master with some success. During his stay at Venice he painted a few pictures for the churches. Ferdinand, Duke of Mantua, employed him in several considerable works. After a residence of many years in Italy he returned to his native country, and established himself at Augsburg, where he met with great encouragement. He was patronized by the Emperor Rudolph II., for whom he painted a capital 'Feast of the Gods.' His cabinet pictures are by no means uncommon. The backgrounds are frequently painted by Jan Breughel, and sometimes by Paul Brill. He was fond of decorating his compositions with rich and splendid accessories, and of introducing nude figures. Rottenhammer died at Augsburg in 1623. Works:

Berlin.	*Museum.*	The Arts: Poetry, Music, Painting, and Architecture.
Dresden.	*Gallery.*	Virgin and Child, with Angels bringing fruit and flowers.
Glasgow.	*Gallery.*	Banquet of the Gods.
„	„	Adoration of the Shepherds.
London.	*Nat. Gallery.*	Pan and Syrinx.
Munich.	*Gallery.*	Judgment of Paris. 1605.
„	„	The Last Judgment.
„	„	Diana and Actæon.
„	„	Holy Family; in a landscape by *J. Brueghel.*
Paris.	*Louvre.*	Death of Adonis.
Petersburg.	*Hermitage.*	Holy Family.
„	„	Two 'Banquets of the Gods.'

ROTTERMONDT. See RODERMONT.

ROTTMANN, FRIEDRICH, painter and draughtsman, born at Handschuhsheim, near Heidelberg, a self-taught artist, known chiefly by his water-colour sketches of military life. He became teacher of drawing at the University, and was commissioned to make sketches of local scenery by the Duke of Nassau. He died in 1817. By him are the following pictures, which he also etched:

The Fight for the Neckar Bridge.
Battle near Handschuhsheim.
Storming of the Bridge at Heidelberg.

ROTTMANN, KARL, son of Friedrich Rottmann, was born at Handschuhsheim, near Heidelberg, in 1797. He studied for a short time under Xeller, and first brought himself into notice by his 'Heidelburg at Sunset' (a water-colour), and his 'Castle Elz.' In 1822 he settled at Munich, and devoted himself to the delineation of Bavarian scenery. Later he spent much of his time in Italy and Greece, and the scenes of classic antiquity furnished him with many subjects. He was appointed painter to the Bavarian court, and was commissioned by Louis I. to paint a series of Greek landscapes, twenty-three in number, which now hang in a room by themselves, known as the 'Rottmann Saal,' in the New Pinacothek. Several of these were executed by an encaustic process. He also painted the arcades of the 'Hofgarten' at Munich with a set of twenty-eight Italian landscapes in fresco. He died at Munich in 1850. The following are some of his works:

Berlin.	*Nat. Gallery.*	The Amner Lake.
Frankfort.	*Städel Mus.*	Reggio and Etna. 1829.
Karlsruhe.	*Gallery.*	Landscape in Greece.
„	„	The Island of Egina.
Leipsic.	*Museum.*	View of Corfu.
„	„	The Copaïs Lake; two pictures.
Munich.	*New Pinakothek.*	Three Views in the Bavarian Highlands.
„	„	The Acropolis at Corinth.
„	„	The Island of Ischia.
„	„	Monreale, near Palermo.
„	„	Corfu.
„	„	Etna from Taormina.
„	„	The Grave of Archimedes at Syracuse.

ROTTMANN, LEOPOLD, landscape painter, born at Heidelberg in 1813, was a brother of Karl Rottmann, and a painter of some popularity. He was patronized by King Max of Bavaria. Many of his works are more topographical than pictorial. He died in 1881.

ROTTMAYR VON ROSENBRUN, JOHANN FRANZ MICHAEL, (ROTHMEYER,) a painter, born at Laufen, near Salzburg, in 1652, studied under Karl Loth in Venice, but afterwards returned to Salzburg, where he painted several pictures for the churches in that city. He then went to Vienna, and became court-painter to the Emperors Joseph I. and Charles VI., and was made a baron. The ceiling of the large hall in Pommersfeld is his most important work. He died at Vienna in 1730.

ROUBAUD, BENJAMIN, painter, was born at Roquevaire, Bouches-du-Rhône, in 1811. He was a pupil of Hersent, and was chiefly occupied in making drawings for 'L'Illustration.' He died at Algiers in 1847.

ROUCHIER, MARIE MARGUERITE FRANÇOISE, (*née* JASER,) a French miniature painter, was born at Nancy in 1782. She was the pupil successively of Isabey, Aubry, and Regnault. She exhibited at the Salon regularly down to 1844, winning a medal in 1835. She died in 1873.

ROUCHON, ——, miniaturist, a Benedictine monk of the 16th century, who illuminated a beautiful breviary for the church of S. Jacques de la Boucherie, in Paris, a work on which he is said to have spent some twenty-two years.

ROUGEMONT, EMILIE, (*née* GOHIN,) a portrait painter, born in France in 1821, was a pupil of Léon Cogniet. She died in 1859.

ROUGERON, JEAN, a French painter, born at Gevray-Chambertin, Côte d'Or, in 1841. He worked principally in Spain, and was the friend of Henri Regnault, whose picture of 'Les Lances,' left unfinished at Regnault's death during the siege of Paris, he completed. He died in 1880. Works:

The Spanish Letter-writer.
Dance of Gypsies.
Wedding in a Spanish Village.
Brawl in a Posada.
Child's Funeral in Andalusia.
Taking the Habit at the Carmelites.
Departure of the Torrero for the Bull-fight.

ROUGET, GEORGES, French painter; born May 2, 1784, in Paris; was a pupil of David and of Garnier. Won the second Prix de Rome in 1803 with his 'Æneas and Anchises.' His works include 'Les Princes français viennent présenter leurs hommages au Roi de Rome' (1812), 'Portrait du Duc de Coigny,' and many others. He often helped David in the completion of his more important canvases. He obtained a second-class medal in 1814, the Légion d'Honneur in 1822, and a first-class medal in 1855. He died in Paris, April 9, 1869. Of his portraits we have:

Louis David.
Louis XVIII.
Charles X.
Napoleon.
Soult.
Eugène Beauharnais.
Victor Kellerman.
Marmont.
St. Cyr.
Clausel.

HISTORICAL SUBJECTS PAINTED FOR VERSAILLES.

St. Louis receiving the Envoy of the Old Man of the Mountain, at Ptolemais, 1251.
The Death of St. Louis.
Francis I. at Rochelle.
Henry IV. before Paris.
Henry IV. and his Children.
Henry IV. abjuring the Roman Catholic Faith.
The Marriage of Napoleon with Marie Louise.
The Death of Napoleon I.

Besides these pictures there were also several on religious and mythological subjects:

Œdipus and Antigone.
Ecce Homo.
Christ on the Mount of Olives.

At Fontainebleau there are several tapestries executed at the Gobelins after designs by Rouget.

ROUILLARD, FRANÇOISE JULIE ALDOVRANDINE, (*née* LENOIR,) born in Paris in 1801, a pupil of Saint, of Delacluze, and of her husband, Jean Sebastien Rouillard. She won honours at the Salon, where her works were exhibited between 1819 and 1833. She died of cholera in 1832.

ROUILLARD, JEAN SÉBASTIEN, painter, born in Paris in 1789. He was a pupil of David, and painted historical subjects and many portraits. His works appeared at the Salon between 1817 and 1850; he was often premiated. He died in Paris in 1852. Works:

Aix.	*Musée.*	Portrait of Charles X. in his coronation robes.
Amiens.	*Musée.*	Portrait of Marshal Grouchy.
Versailles.	*Musée.*	Portrait of Marshal Schomberg.
"	"	" The Marquis de Bellefonds.
"	"	" General Vandamme.
"	"	" Camille Desmoulins.
"	"	" General Marbot.

ROULLET, JEAN LOUIS, an engraver, born at Arles, in Provence, in 1645, was first instructed in the art of engraving by Jean Lenfant, but he afterwards became a pupil of François de Poilly, and was the ablest of his scholars. On leaving that master he went to Italy, where he passed ten years, and acquired a purity and correctness of drawing which enabled him to engrave with success after the great masters of the Italian school. His plate of the 'Marys with the dead Christ,' after the picture by Annibale Carracci, formerly in the Orleans Collection, now in the possession of the Earl of Carlisle, is admirable. He became an *agréé* of the *Académie Royale* in 1698, and died in Paris in 1699. The following are his principal works:

PORTRAITS.

Louis XIV.; a half-length.
François de Poilly, Engraver to the King, *ad vivum*. 1680.
Jean Baptiste Lully, Musician to the King; *after Mignard*
Ascanius Philamarinus, Cardinal Archbishop of Naples.

SUBJECTS AFTER VARIOUS MASTERS.

The three Marys, with the dead Christ; *after An. Carracci.*
The Virgin and Infant Jesus; *after the same.*
Two pendentives of the dome of the Jesuit's church at Naples, representing St. Matthew and St. Luke; *after Lanfranco.* The two other pendentives, with St. Mark and St. John, are engraved by *F. de Louvemont.*
The Visitation of the Virgin to St. Elisabeth; *after Mignard.*
The Virgin, with the Infant Jesus in her arms, who is holding a Bunch of Grapes; *after the same*, and inscribed to Madame de Maintenon.

See *Mariette*, vol. v. pp. 41—51.

ROULLIÈRE, LA. See LA ROULLIÈRE.

ROUQUET, JEAN ANDRÉ, enamel painter, born at Geneva about 1702. He came to London, where he practised for many years in the manner of Zincke, and was well known in literary and artistic circles in the reign of George II. He afterwards settled in Paris, where he became a member of the Academy of Painting, in 1753, by the special order of the king, and in spite of his Protestant principles. He interested himself much in researches concerning the processes of his art, and was the author of some works on painting. In 1746 he published in Paris a 'Lettre de M.... à un de ses amis pour lui expliquer les estampes d'Hogarth,' and in 1755 a very laudatory work on British Art, called, 'L'État des Arts en Angleterre,' a translation of which appeared subsequently in London, and in the same year a satire suggested by Diderot's 'Peinture en Cire,' entitled 'L'Art nouveau de la peinture en fromage, ou ramequin, inventé pour suivre le louable projet de trouver graduellement des façons de peindre inférieures à celles qui existent.' Rouquet had rooms assigned to him in the Louvre, but, becoming insane, was removed to Charenton, where he died in 1759.

ROUSSEAU, ANTOINE, a French painter of the 17th century, and friend of Philippe de Champagne, was in 1645 painter in ordinary at the French Court.

ROUSSEAU, EDMÉ, a French miniature painter of little note, the pupil of Augustin, born in 1816. He died in Paris in 1858, and a notice of his life appeared in 'Le Monde Dramatique' for the 28th January, in that year.

ROUSSEAU, JACQUES, landscape painter, was born in Paris in 1630. After being instructed in the elements of design in his native city he went to Rome, where he applied himself to the study of perspective and landscape, and drew the most remarkable scenes in the vicinity. He formed a friendship with Herman Swaneveldt, whose sister he married, and, assisted by his advice and instruction, became an able painter of landscapes and architectural views. On his return to Paris he met with a favourable reception. He was employed by Louis XIV. at Marly and St. Germain-en-Laye, and was made a member of the Academy. He was at the height of his reputation at the Revocation of the Edict of Nantes, when, as a Protestant, he fled to Switzerland, whence Louis XIV. invited him to return. He however preferred to go to Holland, whence he was invited to England by the Duke of Montague, and was employed, in conjunction with Charles de la Fosse and John Baptist Monnoyer, in decorating Montague House. He was afterwards employed to paint several landscapes and perspective views for the palace of Hampton Court. The landscapes of Rousseau generally represent classic scenery, embellished with magnificent architecture. In this he appears to have taken Nicholas Poussin for his model. He etched nineteen plates, of much merit, which are now very rare. He died in London in 1693.

ROUSSEAU, JEAN FRANÇOIS, a French engraver,

who resided in Paris about the year 1760. He has engraved a great number of vignettes and other ornaments for books, after the designs of Gravelot and others. We have also the following separate plates by him:

The Virgin and Infant Christ; *after Vander Werf.*
St. Jerome; *after P. F. Mola.*

ROUSSEAU, Philippe, was born in Paris on the 22nd February, 1816. He was a pupil of Gros and of Bertin, and made his début at the Salon of 1834, with a 'View in Normandy,' but about ten years later turned his attention to those still-life subjects in which he made his reputation. He won the orthodox honours at the Salon, culminating in the officership of the Legion of Honour in 1870. He died in 1887. Works:

St. Martin, Gisors. 1838.
Interior of a Farm. 1850.
The Intruder. 1850. (*Musée du Luxembourg.*)
Storks taking a Siesta. 1855. (*The same.*)
Kid eating Flowers. 1855. (*The same.*)
The Gala Day. 1859.
The Monkey Photographer. (*Exors. of Princess Mathilde.*)
Flowers. (*The same.*)
The Wolf and the Lamb. 1875.
O ma tendre Musette! 1877.
La Fête Dieu. 1877.
The Two Friends. 1882.

ROUSSEAU, Pierre Étienne Théodore, a landscape painter, born in Paris in 1812, was the son of a tailor, and, in boyhood, was placed in some humble capacity with a relative who had a steam saw-mill in Franche Comté. He studied under Pau de St. Martin, Rémond, and Guillon-Lethière. In 1834, 1835, and 1838 he exhibited at the Salon, betraying in his work a disregard for convention which was then quite new. After that time his works were rejected by the Paris Salon on the ground that they were not classical; and it was not till 1848, when the Jury of Members of the Institute fell, that his struggles against adverse fortune came to an end. Meanwhile Rousseau had taken refuge in the forest of Fontainebleau, in that village of Barbison which he has done almost as much as Millet to immortalize. There he lived until, with opening fortunes, he added to his retreat a home in Paris. In 1849 his pictures were again admitted to the Salon, and won a medal of the first class. In 1852 he received the cross of the Legion of Honour, at the 1855 exhibition a first-class medal, and in 1867 a médaille d'honneur and the higher grade of the Legion of Honour. Rousseau did not show the courage and magnanimity of Millet, and his failure to win acceptance is said to have shortened his life. The credit of an early appreciation of Rousseau's genius belongs to the Americans. He died at Barbison on the 22nd December, 1867. Of his works we may cite:

A Glade in a wood, Compiègne. 1834.
The Forest of Fontainebleau, at sunset. 1849.
Hoar Frost.
Group of Oaks.
A Group of Oaks in a hollow.
Huts under the Trees.
A Swamp in the Landes, the Basses-Pyrénées in the distance. 1853.
Entrance to Bas-Bréau, Fontainebleau. 1851.
Spring at Barbison. 1851.
Exit from the Forest of Fontainebleau; sunset. (*Louvre.*)
Spring on the Loire. 1857.
'Carrefour de l'Epine,' Bas-Bréau, Fontainebleau. 1858.
'Gorges d'Apremont,' Fontainebleau. 1860.
The Stone Oak' Fontainebleau. 1861.
The End of October, Sologne. 1867.
Sunlight through Storm. 1867.
Evening after Rain, Berry. 1867.
Farm on the Oise. 1867.
Water-colour Landscape. (*Havre Museum.*)
Water Meadows. (*Nantes Museum.*)
Cows at the Drinking Place. (*The same.*)
Cows in a Meadow, Fontainebleau. (*Montpellier Mus.*)

ROUSSEAU, Théodore Auguste, a French painter, was born at Saumur about 1825. He was a pupil of Leon Cogniet, and went to California, where he died. Examples of his work are to be found at Versailles and in the *musée* of Saumur.

ROUSSEAUX, Émile Alfred, a French engraver, born at Abbeville in 1831. His studies were directed by Henriquel-Dupont, and he was awarded medals at the Salons of 1863 and 1867. He died in Paris in 1874. Amongst his best plates are:

Fame and Truth; *after Correggio.*
Portrait of a Man (Louvre); *after Francia.*
The Christian Martyr; *after Delaroche.*
Christ and St. John; *after Ary Scheffer.*
The Virgin and the Infant Jesus; *after Hébert.*
The Marquis de Sévigné; *after Nanteuil.*

He also sent to the Salon portraits in chalk of M. Victorien Sardou and M. Lerminier.

ROUSSELET, Gilles, was born in Paris in 1610. It is not known under whom he learned the art of engraving, but his style resembles that of Bloemaert. He was received into the Academy in 1663. His drawing is correct, and his plates possess considerable merit, though in some the lights are too much covered. He was closely allied with Le Brun. He died blind in Paris in 1686. The number of his plates is considerable; the following are the most esteemed:

Charles de Valois, Duke of Angoulême.
Pierre Séguier, Chancellor of France; *after Le Brun.*
Richard de Belleval, Chancellor of the University; *after the same.*
The Frontispiece to the Polyglot Bible; *after S. Bourdon.*
The Holy Family; with St. Elisabeth and St. John presenting the Infant Jesus with a Bird; *after Raffaelle.*
La Belle Jardinière; *after the same.*
The Holy Family, with St. Elisabeth, St. John, and two Angels; *after the same.*
St. Michael overcoming Satan; *after the same.*
The Annunciation; *after Guido.*
Four plates representing three of the Labours of Hercules and his Death; *after the same.*
David playing on the Harp; *after Domenichino.*
The Entombment of Christ; *after Titian.*
The Four Evangelists; *after Valentin (four plates).*
Eliezer meeting Rebecca; *after N. Poussin.*
Moses saved from the Nile; *after the same.*
The Holy Family; *after S. Bourdon.*
St. John the Evangelist; *after the same.*
The Crucifixion; *after Le Brun.*
A Pietà; *after the same.*
The Dead Christ supported by an Angel; *after the same.*
The Holy Family; *after the same.*
The Penitent Magdalene; *after the same.*
St. Bernard kneeling before the Virgin; *after the same.*
St. Theresa in contemplation; *after the same.*

ROUSSELET, Marie Anne, was the wife of Pierre Tardieu, the engraver, and was probably a relative of Gilles Rousselet. She engraved several plates for Buffon's 'Natural History,' and 'St. John in the Desert,' after Vanloo. She also engraved some sea-pieces after Backhuysen, W. Van de Velde, and J. Vernet. She flourished about 1765.

ROUSSIÈRE, François de la. See De la Roussière.

ROUVIÈRE, PHILIBERT, painter and actor, was born at Nîmes in 1805. He was a pupil of Gros, entering the École des Beaux Arts in 1828. He exhibited occasionally at the Salon between 1831 and 1864. He died in Paris in 1865. As an actor he played 'Lear,' 'Macbeth,' and the 'Duke of Alva' at the Odéon, and "created" the rôle of 'Maître Favilla.'

ROUVROY, MARIE VON, German portrait painter; born July 19, 1826, at Dresden; a pupil of Scholz and of Grosse at Dresden; also studied with Böttcher at Düsseldorf. Died at Dresden, July 21, 1893.

ROUX, CARL, German painter; born at Heidelberg, August 14, 1826; a pupil of K. Hübner; studied at Düsseldorf, Munich, Antwerp, and Paris; lived at Munich and Carlsruhe until he was appointed Director of the Mannheim Art Gallery in 1882. He painted historical and genre pictures; also animals. His 'Pillaging a Town' is in the Carlsruhe Gallery. Obtained several decorations and a medal at Melbourne. He died at Mannheim, July 21, 1894.

ROUX, JAKOB WILHELM CHRISTIAN, a painter and engraver, born at Jena in 1771, studied first in his own city and then at Dresden. His 'Falls of the Rhine at Schaffhausen' is a careful production, and his illustrations to Tiedemann's work on the arteries are good. His attempts to make use of wax as a vehicle were finally successful, and in this manner he painted a 'Head of Venus,' after Titian, and a portrait of the Councillor Paulus. He etched the 'Student Riot at Jena of 1792,' and a 'Painter's Journey down the Rhine from the Vosges to the Siebengebirge.' He died at Heidelberg in 1831.

ROUX, LOUIS PROSPER, French painter; born in Paris, Feb. 13, 1817; a pupil of Delaroche; gained the second Grand Prix de Rome; made his *début* at the Salon of 1839 with a remarkable portrait; in 1846 the Ministry of the Interior bought his picture of 'St. Roch priant pour les Pestifères,' now in the Luxembourg; this gained him a third-class medal at the Salon; he decorated many churches, notably the Ste. Madeleine of Rouen, where twenty-four of his paintings are to be seen; the diversity of his style is noteworthy, for he could paint the elegant 'Salon de Mme. Epinay' or the heroic 'Mort du Prince Adam Czartoriscky'; his portraits of Mme. Aubry and the Vicomtess Delaborde are considered excellent. In 1857 he obtained a second-class medal for 'L'atelier de Rembrandt' (in the St. Petersburg Academy); in 1859 a *rappel* for 'Episode de la Fronde' and 'L'atelier de Paul Delaroche,' the last-named being a tribute to the memory of his old master. He died in Paris, April 6, 1903.

ROUX, MAÎTRE. See DEI ROSSI, GIOVAMBATTISTA.

ROUX, POMPEYO, was an engraver of religious prints at Barcelona in the 17th century.

ROVERE, GIAMBATTISTA and MARCO, the two brothers of GIOVANNI MAURO ROVERE. They assisted him in his works, and executed a large number of paintings, both in fresco and oil, for the city of Milan. The three brothers were also called Rossetti, and more generally still Fiamminghini, from their father.

ROVERE, GIOVANNI BATTISTA, an artist of the 17th century at Turin, the only record of whom was a curious painting which he left in the convent of St. Francis at Turin. The subject was 'Death,' and the Figures of Adam and Eve were introduced in company with those of the three Fates. It was inscribed: "Jo. Bapt. a Ruere Taur, f. 1627." An artist of the same surname was employed at Turin in connection with the court collection of pictures from 1626 and onwards, but his Christian name was GIROLAMO.

ROVERE, GIOVANNI MAURO, called FIAMMINGHINO, (FIAMINGO,) painter and engraver, was born at Milan in 1570, of parents of Flemish origin. He was brought up under the Procaccini, whose style he followed, particularly that of Giulio Cesare. He painted history with some success. His altarpiece, the 'Last Supper,' in the church of S. Angelo at Milan, is a good picture, and so are his battle-pieces and landscapes with animals. Some engravings by him of such subjects, after his own designs, are marked J. M. R. F. GIOVANNI BATTISTA ROVERE, brother of Giovanni Mauro Rovere, painted architectural perspectives, and showed considerable talent. He died in 1640. Several others of the same family practised painting.

ROVERIO, BARTOLOMMEO, a Milanese painter of the 17th century, seems to have been identical with MARCO GENOVESINI, who has been sometimes confused with CALCIA, called IL GENOVESINO, a painter of the same epoch (*q. v.*). He practised in the manner of the "Machinisti." Oretti mentions a picture by him in the church of the Certosa, Carignano, signed *Bartol. Roverio. D. Genovesino*, and dated 1626, and a 'Crucifixion' in the refectory, dated 1614, and he painted numerous works in Milan, notably for the Augustines, among them a genealogical tree of the order.

ROVIGO. See URBINO.

ROVIRA Y BROCANDEL, HIPÓLITO, a Spanish painter and engraver, was born at Valencia in 1693. It is not known under what master he first studied, but it is certain that he assisted in the studio of Evaristo Muñoz, where, solely by application, he became an excellent engraver. In his 30th year he started for Rome. On his arrival there he devoted himself to study with such ardour that he passed days and nights without other sustenance than bread and water. He never undressed; and his enthusiasm was so great that his boast was that he had copied every picture which had given him pleasure. But his privations had their effect on his faculties, and on his return from Rome his work was not equal to what he had done before his departure thither. He had there, however, painted the portrait of the General of the Dominicans; and on Rovira's return to Madrid the reverend father was at the court. The queen, Isabel Farnese, was desirous of having a portrait of Luis I., and the General spoke so highly of the talent of Rovira, that he was sent for to execute the work. After beginning well, mental disturbance led him to spoil his picture, and he fled to Valencia in complete destitution. Here the Marquis de Dos Aguas took him into his house, and got him a commission to paint in fresco the vault of the sanctuary of S. Luis, which he finished without exhibiting the least aberration of mind. It was at last, however, found necessary to place him in an asylum, the Casa de Misericordia, where he died in 1765. In the first volume of the 'Museo Pictórico' of Palomino, there are several prints by him, which show his talent as an engraver.

ROWBOTHAM, THOMAS LEESON C., an English landscape painter in water-colours, born at Dublin in 1823. His father was an artist, and by him he

[*From the print in the Victoria and Albert Museum*

FROM THE DANCE OF DEATH, 1815

was taught. From shortly after his birth until he was twelve he lived at Bristol. He made several sketching tours, beginning in 1847, through Wales, Scotland, Normandy, and Italy. From the latter country many of his subjects were taken. Succeeding his father, he taught drawing at the naval school at New Cross. He joined the Water-Colour Institute in 1858. In his later years he restricted himself practically to Italian subjects, and as a rule to those with sea or a lake in them. His style was sunny, but florid, decorative, and non-natural. He died at Kensington in 1875, leaving his family ill-provided for. Two of his drawings are in the Kensington Museum.

ROWLANDSON, Thomas, a celebrated designer and etcher of caricatures and humorous subjects, was born in the Old Jewry, London, in July 1756; the same year as Isaac Cruikshank, six years after Bunbury, and a year before Gillray. He attended Dr. Barrow's Academy in Soho Square along with Jack Bannister and Henry Angelo, and even at this early period gave presage of his innate talent for caricature by making humorous sketches of his schoolmaster and fellow-scholars on the margin of his books. In his sixteenth year he went to Paris at the invitation of his widowed aunt, a French lady (Chattelier, her maiden name) who had married his uncle Thomas. He entered as a student in one of the drawing-schools there, and made rapid advances in the study of the human figure. On his return to London he resumed his studies at the Royal Academy, where he had been admitted a student before his visit to Paris. In 1775 he exhibited at the Academy 'Delilah paying Samson a visit while in prison at Gaza.' In 1777 he settled at Wardour Street, and devoted himself to painting portraits, which he exhibited at the Academy from 1778 till 1781. At this time he seems to have begun to forsake the pursuit of serious art for caricature, and his exhibits in 1784 —'An Italian Family,' 'Vauxhall,' and 'The Serpentine River'—were signs of the change. He showed four similar works in 1786 and 1787 respectively, and then his name disappears from the catalogues. During this time his father, who was a city tradesman, became embarrassed from injudicious speculation, and young Rowlandson would have been without support but for the liberality of his aunt in Paris. This lady amply supplied him with money, and to this indulgence, perhaps, may be traced those careless habits which attended his early career, and for which he was remarkable through life. At her decease she left him seven thousand pounds, besides other valuable property. He then gave way to his bent towards dissipation. In Paris he had imbibed a love for gaming; and he now frequented the most fashionable playhouses in London, where he alternately won and lost without emotion, until he had dissipated more than one valuable legacy. It is said that he once sat uninterruptedly at the card-table for thirty-six hours. He has been known, after having lost all he had, to sit down coolly to his work, and exclaim, "I've played the fool, but (holding up his pencils) here is my resource." From about 1782 Rowlandson found a ready market for his caricatures with Fores, Tegg, Ackermann, and other printsellers. The excitement of the famous Westminster election of 1784 carried him into political satire, and he found similar inspiration in the career of Napoleon, and the "inquiry into the corrupt practices of the Commander-in-Chief" in 1813. He was a prolific worker, and during this "delicate investigation" frequently drew and saw published two fresh caricatures a day. The 'Miseries of Life,' the 'Comforts of Bath,' and the 'Cries of London' were all series extending over a year or two, and published later in a collected form. Coarse, hasty, and slight as were the generality of his humorous designs, his early works were wrought with care; and his 'Academies' of the human figure were scarcely inferior to those for which Mortimer was famous. His style, which was purely his own, was quite original. He drew a bold outline with the reed pen, in a tint composed of vermilion and Indian ink, washed in the general effect in chiaroscuro, and then slightly tinted the whole with the proper local colours. His caricatures were issued by hundreds with cheap, garish colouring, hastily applied; but the case is quite different with the splendid coloured aquatints issued under the direction of Ackermann. When Rowlandson was too idle to invent subjects or seek employment, Ackermann was his best friend and adviser, supplying him with ideas for the exercise of his talent. The 'Tour of Dr. Syntax in search of the Picturesque' appeared first in Ackermann's 'Poetical Magazine,' with text by W. Combe, in 1809. Republished in 1812, it was followed by a magnificent series of books with coloured plates, which formed Rowlandson's principal work till his death in 1827. For all these illustrations he supplied the original water-colour, and etched the outline on the copper plate, the aquatint and colour being applied afterwards in imitation of his drawing. Some of his water-colours, and a few of the original drawings for 'Dr. Syntax,' are in the Victoria and Albert Museum. The following are the principal books containing his coloured plates:—

Hungarian and Highland Broadsword Exercise. 1799.
The Loyal Volunteers of London. 1799.
The Microcosm of London. 1808.
Tour of Dr. Syntax in search of the Picturesque. 1812.
Poetical Sketches of Scarborough. 1813.
The Military Adventures of Johnny Newcome. 1815.
Naples and the Campagna Felice. 1815.
The Grand Master, or Adventures of Qui Hi in Hindostan. 1815.
The English Dance of Death 1816.
The Dance of Life. 1817.
Tour of Dr. Syntax in search of Consolation. 1820.
Tour of Dr. Syntax in search of a Wife. 1821.
The Vicar of Wakefield. 1821.
History of Johnny Quæ Genus. 1822. M. H.

ROWLETT, Thomas, an etcher and draughtsman, practising in London about the middle of the 18th century. He has left an etching after a portrait of William Dobson, the painter.

RÓXAS Y VELASCO, Salvador, a gentleman of Seville, who practised painting as an amateur, and actively contributed to the foundation and support of the Academy in the years 1670-73.

ROY, Jean Baptiste de, commonly called De Roy of Brussels, a landscape and cattle painter, was born at Brussels in 1759. From his early childhood he showed a great disposition for drawing, and his father took him to Holland that he might have the opportunity of studying the celebrated Dutchmen. These and nature were his only teachers; but by assiduous attention to both he soon attained to considerable eminence as a painter. The pictures of Paul Potter, Cuyp, and Berchem, decided his choice of subject; but the style he adopted differs from theirs, and is more

like that of Ommeganck. His subjects are generally horned cattle standing in groups, or grazing in meadows. In the Brussels Museum there is a good picture by him. He died in 1839.

ROY, JOSEPH, a French painter of the 17th century, employed at a fixed salary by the town of Bordeaux in 1611. He painted the portraits of many of the municipal authorities.

ROY, LE. See LE ROY, PIERRE FRANÇOIS.

ROY, SIMON, a French painter of the 16th century, the friend of Clouet. He was one of the artists employed in 1548 in the decoration of Fontainebleau.

ROYEN, WILLEM F. VAN, a Dutch painter of still-life, born at Haarlem in 1654. In 1689 he settled at Berlin, and became painter to the court, working at Berlin and at Potsdam for many years. Nagler states that he received a considerable pension from the Prussian court. He died in 1723.

ROYER. See LE ROYER.

ROYER, PIERRE, a painter and architect, working towards the end of the 18th century. He was of French birth, but seems to have worked chiefly in London. He exhibited at the Royal Academy between 1774 and 1778, and at the Salon down to 1796. Most of his subjects were taken from London and its neighbourhood. Among them were a 'View of Garrick's Villa, at Hampton,' 'Hyde Park Corner,' 'Chelsea and Battersea Bridge.'

ROYMERSWALEN. See MARINUS.

ROYNARD, VINCENT, a French artist of the 17th century. In 1642 he received commissions for various portraits and pictures from Anne of Austria.

ROZIER, DOMINIQUE HUBERT, a French painter, was born in Paris, May 5, 1840. He made his *début* at the Salon in 1869, and from that date onward he was a regular exhibitor of pictures representing fruit and flowers, such as 'Panier d'Isabelle la Bouquetière,' 'Le Bouquet de Violettes,' &c. He gained a third-class medal in 1876, and a second-class medal in 1880; also a bronze medal at the Universal Exhibition of 1889. He died in Paris in May 1901.

ROZZOLONE, PETER, 1484—1525. His earliest authenticated painting is a 'Christ on a Cross' in the church at Termini. Other works at Palermo, Chiusi, and Alcamo.

RUBÉ, AUGUSTE ALFRED, a French painter, was born in Paris in 1815; became a pupil of Ciceri; chiefly famous for his theatrical work; painted act-drops for the Paris Grand Opéra and the Opéra Comique; also some effective landscapes; obtained the Legion of Honour in 1869. He died in Paris, April 13, 1899.

RUBEN, CHRISTIAN, a painter, born at Trèves in 1805. His first master was Cornelius, at Düsseldorf, but he afterwards studied at Munich. In the summer of 1835 he produced an 'Ave Maria' and 'Scenes from Monastic Life,' also a series of cartoons for the cathedral of Ratisbon. In 1848 he was appointed Director of the Art Academy at Prague, in which year he also produced some cartoons for the Belvedere at Vienna, of which he was made Director. His last works were ten cartoons from Bohemian history. He died in an asylum near Vienna in 1875.

RUBENS, A., an obscure artist, who practised at Brussels, and died in distressed circumstances about 1824.

RUBENS, PETER PAUL, was thus christened because he was born at Siegen in Westphalia on the day dedicated to those two saints, June 28, in the year 1577. His father, Jan Rubens, a lawyer, was an alderman of Antwerp, who, in the time of the religious persecution, had been very deservedly denounced as a Calvinist, and fled to Cologne just in time to avoid the consequences of being proscribed by the Spanish Governor, the Duke of Alba. There he entered the service of Prince William of Orange, called the Silent, but, after two troubled years, became involved in an intrigue with the Princess Anne of Saxony, his patron's second wife, and, after narrowly escaping the capital punishment provided by German law, was imprisoned firstly at Siegen and later in the Castle of Dillenburg. At the end of five years of rigorous captivity he was released on a bail of 6000 thalers, chiefly owing to the unremitting exertions of his injured wife, and permitted to live, under a very strict surveillance and subject to constant oppression by the Nassau family. In 1578 the family were at last allowed to return to Cologne, where they lived in a small house in the Steeren-Gasse for the following nine years, and where Peter Paul began his education at the Jesuits' school. In 1587 the father died, and on March 1 of that year his widow, having re-embraced the Catholic faith, was allowed to betake herself and family to Antwerp. The endless exactions of the revengeful Nassaus had reduced them to extreme poverty, but the mother, Maria Pypelinx, was a woman of character and determination, and managed to obtain for her son a sound education at a school behind the Cathedral, kept by Rombout Verdonck, a learned and pious man, from whom, and from his mother, he acquired the profoundly religious spirit which marked his career. It was seemingly owing to the family indigence that, when his schooling was ended, he entered as a page the household of a princess of the family of Ligne, the widow of Count Antoine van Lalaing, formerly Governor of Antwerp, but it was doubtless to this servitude that he owed the courtliness and grace of manner which proved so invaluable to him in after life, and for which he was distinguished above his compeers. This experience was, however, brief, for he was only thirteen years of age when he entered upon the serious study of art under Tobias Verhæcht, a landscape painter of considerable reputation at the time, who was probably selected because he was a kinsman of Rubens' mother. But landscape work, though he fell back upon it in his later years, was not enough to satisfy the ambitions of the young student, who was already dreaming of great historical pictures, and he remained, therefore, only a short time with his first instructor, removing to the studio of Adam van Noort, where, in the company of Jordaens and others, he studied for four years. Great importance has been attached to the influence of Van Noort upon Rubens and Jordaens, and through them and his other pupils, of whom thirty-two are mentioned in the archives of the Painters' Guild, upon the whole Flemish art of the period; but, as no work assuredly by him is known, the credit bestowed on him rests on slender foundations. At the age of nineteen Rubens was transferred to the studio of Otto van Veen—often called Otho Venius—a man descended illegitimately from a noble family, who had been military engineer to Alexander Farnese, and, after studying under Zucchero at Rome, had been appointed Court painter to the Archduke Albert and the Infanta Isabella. He imbued his promising pupil with a desire to visit Italy, while he was able to forward his wish through the favour of the Archduke. On May 9,

The Descent from the Cross

From the painting by Rubens in Antwerp Cathedral.

1600, consequently, having been made free of the Guild in 1598, Rubens set out for Italy. Nothing is on record of the incidents of his journey or of his arrival, beyond the circumstance that at Venice he became known to the magnificent Vincenzo Gonzaga, the reigning Duke of Mantua, who at once became his patron and protector, carrying him first to Florence—whither he was journeying to attend the marriage of Marie de' Medici with Henry IV. of France—and subsequently to Genoa. In July 1601 he sent him to Rome to make copies of famous pictures, and while there Rubens came under the influence of Caravaggio, and painted the three pictures for the altar of St. Helena in the church of Santa Croce di Gerusalemme which are now in the Municipal Hospital at Grasse. He was recalled to Mantua in 1602, but on March 5 in the following year started for Spain, whither he was sent by the Duke, on a partly artistic, partly diplomatic mission, in charge of presents for the King and others, including a collection of pictures for the minister, the Duke of Lerma. These last, during the delays and difficulties of the journey, were seriously injured by damp, but Rubens, owing to a fortunate hitch in the arrangements for the presentation, was enabled not only to restore them but to paint an original work to add to them which gave great satisfaction. On his return to Mantua after nearly a year's absence he began to receive a fixed salary of 400 ducatoons a year from the Duke, but returned to his studies at Rome in 1605, and remained there, with the exception of a short visit to Mantua in 1607 at the express command of the Duke, until 1608, when the news of his mother's severe illness drew him homewards, to be met on his journey by the announcement of her death. He then settled at Antwerp, where his brother Philip was town secretary, and on October 3, 1609, married Isabella Brant, the niece of his brother's wife. He was nominated Court painter to the Archduke, and in the same year admitted into the Romanist Guild of St. Peter and St. Paul. On March 21, 1611, his eldest child, a daughter, christened Clara Serena, was born, and in the same year he purchased a plot of land and a house, which he altered and rebuilt in the Italian style, assisting personally in its decoration, so lavishly that it is said to have cost him 60,000 florins, exclusive of the princely collection of art treasures installed in it, and was not finished until 1618. In the same year (1611) his brother Philip died, leaving two children, and Rubens became the representative of the family. In 1614 his first son was born, and on June 5 was christened Albert, after the Archduke, who stood godfather to the boy; while four years later, on March 23, 1618, a second son, Nicholas, was born. It was during this period that some of Rubens' finest pictures were painted. He valued his work at 100 guilders, or about £10, a day, and the amount that he produced was enormous. His process was to sketch out his subjects on a small scale, and have them transferred to canvas by his pupils under his own close supervision, finally completing them himself with the vigorous finishing-touches which distinguish his work. There was no concealment about this co-operation. In a list of his pictures sent to Sir Dudley Carleton he carefully distinguishes between those which were all his own and those which were only his in part, as "Daniel among many lions. Painted from life. Original by my hand;" or "A Susannah, painted by one of my pupils, but entirely retouched by my hand," and he carefully calls attention to the fact that the retouched pieces are cheaper. Amongst these pupils or collaborators were Justus von Egmont, Peter van Mol, Cornelis Schut, Jan van der Hoecke, Simon de Vos, Deodato van der Mont or Delmont, Nicholas van der Horst, Jan Wildens, Jakob Moermans, Willem van Panneels, Peter Soutmanns, Erasmus Quellin, David Teniers the younger, Theodore van Thulden, Abraham van Diepenbeeck, Frans Wouters, Gerard van Herp, Jean Thomas, Matthew van den Berg, Samuel Hoffman, Jan van der Stock, Pennemakers, and Jan Victor Wolfvoet; but those who did him the best service were Anthony van Dyck, Jacob Jordaens, and Frans Snyders. In the beginning of 1622 he was called to Paris at the request of the Queen, Marie de' Medici, who entrusted to him the decoration of the great gallery in the Palace of the Luxembourg. The work was carried on at Antwerp with such energy that in August 1623 he was able to deliver some of it in person, and in 1625 to revisit Paris with the remainder. In the course of this last visit he became known to the Duke of Buckingham, who had come to France to escort Henrietta Maria to her husband, Charles I. of England, and painted his portrait, chiefly as a veil for diplomatic interviews; while in the following year he completed the transfer to the Duke of his own fine collection of statues, pictures, and other works of art for the sum of 100,000 florins. His daughter Clara had died in 1623, and on June 20, 1626, he lost his wife, Isabella Brant, to whom he had been happily united for sixteen years. He was not, however, permitted to nurse his grief in idleness, even if he had desired to do so. The Infanta Isabella, who on the death of her husband had become Governor of the Spanish Netherlands, had long appreciated the honesty and discretion of her Court painter, and had realized the advantage of employing the services of so apparently innocent an agent. She kept him constantly engaged, either openly or secretly, in the delicate intrigues going on between Spain, France, and England, and finally, in 1628, sent him to Madrid in response to a somewhat grudging invitation extended to him by Philip IV. at her urgent suggestion. The King's Spanish pride could ill brook so ignoble an intermediary, but Rubens had not been long at the Court before his infinite tact and exquisite charm of manner had entirely won the reluctant autocrat. He was specially recommended to the attention of Velazquez, the Court painter, given a painting-room in the Palace, and frequently visited by the King, who also sat to him for his portrait. Nevertheless, the negotiations, in which he was chiefly concerned, progressed slowly, and though he occupied himself by making full-sized copies of the Titians in the royal galleries, besides painting portraits and a few original works, he began to weary for his home. The assassination of Buckingham in 1628 further complicated matters, and in the spring of 1629 the minister Olivares determined to dispatch Rubens as an envoy to London, and, having been nominated Secretary to the Privy Council of the Netherlands, he left Madrid on April 29, 1629, with full instructions, for Brussels, reaching Paris on May 10, and London, after a brief pause of two or three days only at Antwerp, on June 5. There he was received with great honour and cordiality, had frequent interviews with the King, and finally brought to a

successful issue the intricate and delicate commissions with which he had been charged. Ambassadors were exchanged between England and Spain, and Rubens, who had three days previously received knighthood at Whitehall, left London on March 6, 1630, and returned to the Netherlands. Among the works that he painted during his nine months' sojourn in England were the ceiling at Whitehall and 'Peace and War,' now in the National Gallery. On December 6, 1630, Rubens, being then fifty-three years old, married his second wife, Helena Fourment, the daughter of his deceased wife's sister. She was a girl of sixteen, and her pleasing appearance is familiar to the world in a great number of her husband's pictures. In 1633 the Infanta Clara Eugenia Isabella again employed him in a diplomatic mission to the States-General of Holland, but he was badly, even insultingly received, and her death in the last month of the year brought the affair to an end. His health now began to fail. He suffered much from gout, and in 1635, in order to escape from the constant interruptions of a city life, he purchased the Château de Steen, between Vilvorde and Mechlin, where he subsequently passed the summers, employing himself in painting landscapes. In the winter of the same year he was engaged to arrange for the triumphal entry into Antwerp of Archduke Ferdinand, the new Spanish Governor of the Catholic provinces, and his designs for the pageant were afterwards engraved and published with a written description by Gervaerts in 1642. In 1636 he was made Court painter to Ferdinand, and designed a number of decorations for the Torre della Parada, a hunting-box which the Spanish King had built for himself near Madrid. His health continued, however, to get worse and worse, and his letters became full of excuses for the consequent unavoidable delay in the execution of his commissions. His latest completed work, for example, the altar-piece for the church of St. Peter at Cologne, which in his prime he could have finished in sixteen days, was several years in hand, and even then was largely carried out by pupils. He died on May 30, 1640, and was temporarily interred in the vault of the Fourment family, but two years later his body was removed to a special chapel built out from the church of St. Jacques at Antwerp for its reception. A catalogue was made of the works of art in his possession, which sold for the then enormous sum of £25,000. His eldest son, who was a distinguished scholar and antiquarian, succeeded to his office of Secretary to the Privy Council, but died at an early age. In addition to his paintings, Rubens etched a few plates, made some designs for silversmiths, and many for printers like Moretus, for whom he sketched numerous titles and *culs-de-lampe*, as well as eight illustrations for a history of cameos to be written by his friend Peiresc, which was never published. He furthermore made designs for several sets of tapestry, of which 'The Life of Achilles,' in eight pieces, 'The History of Constantine,' in twelve (Garde-Meuble, Paris), and two 'Triumphs of the Church,' one in seven, and the other in fifteen pieces (Carmelites, Madrid), are the most important. The amount of his pictorial work was prodigious. A list, drawn up by the *Commission anversoise chargée de réunir l'œuvre de Rubens en gravures ou en photographies*, and probably incomplete, records no fewer than 2,253, exclusive of 484 drawings. The Munich Gallery alone contains 77 canvases catalogued under his name, and the Louvre 54, while there is scarcely a collection of any importance, public or private, which does not include at least one of his works. Under these circumstances it is clearly impossible to attempt giving anything like a complete list of them here, and the following, therefore, only mentions some of the more remarkable of those which are easily accessible. M. B.

Antwerp.	*Cathedral.*	Raising of the Cross. (*Fine sketch for it in Capt. Holford's Collection, Dorchester House.*)
,,	,,	Descent from the Cross.
,,	,,	Assumption of the Virgin.
,,	,,	The Resurrection.
,,	*S. Jacques.*	Adoration of St. Bonaventura.
,,	*Museum.*	The Crucifixion. (*Le Coup de Lance.*)
,,	,,	Adoration of the Magi.
,,	,,	Communion of St. Francis of Assisi.
,,	,,	The Education of the Virgin.
,,	,,	Christ à la Paille.
,,	,,	Triptych of Nicolas Rockox.
,,	,,	St. Theresa.
,,	,,	The Virgin with the Parrot.
Berlin.	*Museum.*	Coronation of the Virgin.
,,	,,	Diana at the Chase.
,,	,,	Neptune and Amphitrite.
,,	,,	Portrait of Helena Fourment.
,,	,,	The Resurrection of Lazarus.
,,	,,	Perseus and Andromeda.
,,	,,	The Garden of the Hesperides.
Blenheim.	*Palace.*	Venus and Adonis.
Brussels.	*Museum.*	Christ carrying his Cross.
,,	,,	The Virgin beseeching Mercy for the World from Christ.
,,	,,	A Pietà.
,,	,,	Coronation of the Virgin.
,,	,,	Adoration of the Magi.
,,	,,	Martyrdom of St. Liévin.
,,	,,	Portraits of Jean Charles de Cordes and his Wife.
,,	,,	Portraits of Archduke Albert and his Wife.
Cologne.	*Ch. of St. Peter.*	Martyrdom of St. Peter.
Darmstadt.	*Museum.*	Diana and her Nymphs.
Dresden.	*Gallery.*	Diana and her Nymphs.
,,	,,	A Lion Hunt.
,,	,,	The drunken Hercules.
,,	,,	'Quos Ego'; Neptune commanding the winds to be still.
,,	,,	Victory Crowning a Hero, who sets his foot on the neck of Silenus.
,,	,,	Bathsheba.
,,	,,	The Boar Hunt.
,,	,,	Tigress with Young.
,,	,,	Daughter of Herodias.
,,	,,	Mercury and Argus.
,,	,,	Portraits of his Sons.
,,	,,	The Garden of Love.
Dublin.	*Nat. Gallery.*	St. Francis receiving the Stigmata.
,,	,,	St. Peter and the Tribu Money.
Florence.	*Uffizi.*	Henry IV. at Ivry.
,,	,,	Venus and Adonis.
,,	,,	Hercules.
,,	,,	The Graces.
,,	,,	Portrait of Isabella Brant.
,,	*Pitti Palace.*	Landscape: Ulysses.
,,	,,	Rubens and his Brother with Lipsius and Grotius.
		St. Francis.
,,	,,	The Horrors of War.
,,	,,	A Holy Family.
,,	,,	Portrait of the Duke of Buckingham.
Frankfort.	*Städel Inst.*	Portrait of a Child.
,,	,,	David harping.
,,	,,	Diogenes.

[*National Gallery*

Hanfstängl photo]

LE CHAPEAU DE POIL

Glasgow.	*Gallery.*	The Many-breasted Goddess.
,,	,,	A Boar Hunt.
London.	*Nat. Gallery.*	The Rape of the Sabines.
,,	,,	Peace and War.
,,	,,	The Brazen Serpent.
,,	,,	Judgment of Paris.
,,	,,	The Triumph of Julius Cæsar. (*A free copy from Mantegna.*)
,,	,,	The Horrors of War. (*Sketch for the large picture in the Pitti Palace.*)
,,	,,	The Triumph of Silenus.
,,	,,	The Conversion of St. Bavon.
,,	,,	Apotheosis of William the Silent.
,,	,,	The 'Chapeau de Paille.' (*Poil.*)
,,	,,	The Birth of Venus. (*Grisaille.*)
,,	,,	Holy Family, with St. George and other Saints.
,,	,,	Landscape, with a View of the Château de Steen.
,,	,,	Landscape, sunset.
,,	*Dulwich Gall.*	Three Women with Cornucopia.
,,	,,	Portrait of Helena Fourment.
,,	,,	St. Barbara flying from her Father.
,,	,,	The Three Graces dancing.
,,	,,	Venus, Mars, and Cupid.
,,	*Wallace Coll.*	Portrait of Isabella Brant.
,,	,,	The Rainbow.
,,	,,	The Crucifixion.
,,	,,	The Holy Family.
,,	*Bridgewater House.*	Mercury and Hebe.
,,	,,	St. Theresa.
,,	*Whitehall.*	Apotheosis of James I. (*Ceiling.*)
Madrid.	*Gallery.*	The Brazen Serpent.
,,	,,	The Adoration of the Magi.
,,	,,	Holy Family.
,,	,,	The Supper at Emmaus.
,,	,,	St. George and the Dragon.
,,	,,	The Centaurs and the Lapithæ.
,,	,,	Rape of Proserpine.
,,	,,	Achilles and Ulysses.
,,	,,	Perseus and Andromeda.
,,	,,	Orpheus and Eurydice.
,,	,,	The Creation of the Milky Way.
,,	,,	The Judgment of Paris.
,,	,,	The Three Graces.
,,	,,	Diana and Calisto.
,,	,,	Pan and Ceres.
,,	,,	Mercury and Argus.
,,	,,	The Garden of Love.
,,	,,	Adam and Eve.
,,	,,	Rape of Europa.
,,	,,	Dance of Peasants.
,,	,,	Portrait of the Archduke Albert.
,,	,,	Portrait of Philip II.
,,	,,	Portrait of the Infanta Isabella.
,,	,,	Portrait of Marie de' Medicis.
,,	,,	Portrait of Don Ferdinand of Austria.
Munich.	*Gallery.*	Death of Seneca.
,,	,,	Virtue victorious over Licence.
,,	,,	Martyrdom of St. Laurence.
,,	,,	The Rape of the Daughters of Leucippus.
,,	,,	The Fruit Garland.
,,	,,	The Flower Garland.
,,	,,	Diana Sleeping, watched by Satyrs.
,,	,,	Diana Resting.
,,	,,	Defeat of Sennacherib.
,,	,,	Conversion of St. Paul.
,,	,,	Lion Hunt.
,,	,,	Christ Enthroned on the Clouds, among Saints and Angels.
,,	,,	The Fall of the Rebel Angels.
,,	,,	The large 'Fall of the Damned.'
,,	,,	The small 'Fall of the Damned.'
Munich.	*Gallery.*	The Woman of the Apocalypse.
,,	,,	The Nativity.
,,	,,	Descent of the Holy Ghost.
,,	,,	The Battle of the Amazons.
,,	,,	Samson taken by Philistines.
,,	,,	Susannah and the Elders.
,,	,,	Christ and the Penitent Sinners.
,,	,,	Christ on the Cross.
,,	,,	Reconciliation of the Romans and Sabines.
,,	,,	St. Christopher.
,,	,,	Sixteen Sketches for the History of Marie de' Medicis in the Louvre.
,,	,,	Portrait Group of Rubens and his first Wife.
,,	,,	Portrait of Philip Rubens.
,,	,,	Portrait Group of Thomas Earl of Arundel and his Wife, with their Dwarf and Jester.
,,	,,	Portrait of Philip IV. of Spain.
,,	,,	Portrait of Elizabeth of Bourbon, wife of Philip IV.
,,	,,	Portrait of Don Ferdinand of Austria, &c.
Paris.	*Louvre.*	The Flight of Lot.
,,	,,	A Tournament.
,,	,,	The Virgin with the Innocents.
,,	,,	Thomyris, and the head of Cyrus.
,,	,,	History of Marie de' Medici. (*Twenty-one pictures, painted by his pupils, but animated by his own finishing touches.*)
,,	,,	Portrait of Helena Fourment and two of her Children.
,,	,,	'Kermesse' in a Flemish Village.
,,	,,	Two Landscapes, &c.
Petersburg.	*Hermitage.*	Abraham dismissing Hagar.
,,	,,	Christ in the House of Simon the Pharisee.
,,	,,	Coronation of the Virgin.
,,	,,	Venus and Adonis.
,,	,,	Perseus and Andromeda.
,,	,,	Rape of the Sabines.
,,	,,	Portrait of Philip IV.
,,	,,	Triumphs of the Cardinal Infante Ferdinand.
,,	,,	Four Sketches for Pictures in Medici series.
,,	,,	The City of Antwerp (*allegory*).
,,	,,	The Temple of Janus.
,,	,,	Two Sketches for the Whitehall ceiling.
,,	,,	Portrait of Helena Fourment, with an Ostrich Feather. (*From the Walpole Collection.*)
,,	,,	Fourteen other Portraits.
,,	,,	Two Lions and a Lioness.
Vienna.	*Gallery.*	Votive picture of the Brotherhood of San Ildefonso.
,,	,,	Holy Family under an Apple-tree.
,,	,,	St. Ignatius Loyola.
,,	,,	St. Francis Xavier preaching.
,,	,,	The Assumption of the Virgin.
,,	,,	The Temptation of Christ; *signed* P. P. RUBENS F. 1.6.1.4.
,,	,,	The Penitent Magdalen.
,,	,,	Ambrosius repulsing Theodosius from the Church door.
,,	,,	Meeting between Ferdinand of Hungary and Prince Charles Ferdinand of Spain, at Nördlingen, in 1634.
,,	,,	The Feast of Venus.
,,	,,	Cymon and Iphigenia.
,,	,,	Jupiter and Mercury with Philemon and Baucis.
,,	,,	The Hermit and the Sleeping Angelica.
,,	,,	A Stormy Landscape, with Jupiter, Mercury, Philemon and Baucis.

Vienna.	*Gallery.*	Portrait of Maximilian I.
,,	,,	Charles the Bold, Duke of Burgundy.
,,	,,	St. Pipin, Duke of Brabant, with his Daughter, St. Bega.
,,	,,	His own Portrait; *signed* P. P. Rubins.
,,	,,	Portrait of Helena Fourment, nude, making for her Bath.
,,	,,	Eleven portraits and Single Figure studies.
,,	*Liechtenstein Col.*	The Story of the Death of Decius Mus. (*A series of six pictures.*)
,,	,,	The Triumph of Rome.
,,	,,	Assumption of the Virgin.
,,	,,	Erecthonius and the Daughter of Cecrops.
,,	,,	The Two Sons of Rubens.
,,	,,	The Toilet of Venus.
,,	,,	Ajax and Cassandra.
Windsor Castle.		Landscape; going to Market.
,,		His own Portrait.
,,		St. George and the Dragon.
,,		Farm at Laeken.
,,		Landscape; snowstorm.

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RUBENSTEIN, (or RIEBENSTEIN,) drapery and portrait painter, who resided in England many years. He painted dead game and still-life, and sometimes portraits, but his chief occupation was painting draperies in the pictures of others. He was a member of the St. Martin's Lane Academy, and died in London about the year 1763.

RUBERTIS. See GRANDI, ERCOLE DI ROBERTO.

RUBIALES, PEDRO DE, was a native of Estremadura, and flourished about the year 1545. Little is known of his works in Spain, as he resided the greater part of his life at Rome and Florence, where he studied under Francesco Salviati, whom he assisted in many of his works. He was also at one time a coadjutor of Giorgio Vasari. Rubiales painted as late as 1560, but the date of his death is not known.

RUBIDGE, JOSEPH WILLIAM (1802–1827), portrait and miniature painter. Born at Kennington, died in the Old Kent Road. Twice married, by his second wife having an only son, Thomas D. S.

Rubidge attained special importance, because he left England for St. Helena in 1820, and remained there until the middle of 1821. He painted a portrait of Napoleon when dead, on May 7th, 1821, while he lay on his bed, dressed in uniform. The original was presented by Napoleon III. to Lieut. G. H. Wood. It was engraved by Meyer, and had a good sale in England. In addition, he painted a view of the tomb of Napoleon, and was responsible for a plaster cast of Napoleon's face, which went into the Sankey Collection—the only one, besides Burton's "original" which can be traced back to St. Helena, and quite important as a historical document. His print passed through several states, and was issued with various letterings. It is the best of the four known studies of the uniformed Emperor. See Dr. Chaplin's 'St. Helena Who's Who,' p. 123, G. L. Watson's 'Napoleon's Death-mask,' p. 162, &c., and special information given by Mr. Watson for this note.

RUBINI an Italian painter of little note, who practised at Treviso about 1650.

RUBIO, ANTONIO, a Spanish painter and pupil of Antonio Pizarro. He was appointed painter to the chapter of Toledo in 1645, and died in 1653.

RUBIRA, ANDRES DE, a Spanish painter, was born at Escacena del Campo, and was a scholar of Domingo Martinez, at Seville. His application and activity were very useful to his master in the different works which he was commissioned to paint; for, it is said, he sketched the greater part of the pictures in the ancient chapel of the Cathedral, which were completed by Martinez. On his return to Seville, from a visit to Lisbon, he was soon employed on works of great importance, such as the pictures in the chapel of the Holy Sacrament, in the college of San Salvador, a great part of those in the college of S. Alberto, and most of those that decorate the cloister del Cármen calzado. He also occasionally painted conversation pieces, and bambocciati. Rubira died at Seville in 1760.

RUBIRA, JOSEF DE, son of Andres de Rubira, was born at Seville in 1747. Though only thirteen at his father's death, he would not submit to be instructed by another master. He was an excellent copyist of the works of Murillo. He died in 1787.

RUCHOLLE, PIERRE, an indifferent French engraver, who flourished about the year 1690. He engraved a few portraits, amongst which we have those of:

Charles Emanuel, Duke of Savoy; *after Vandyck;* with the address of J. Meyssens.
Louis XIV.; *after H. Rigaud.*

RUDDER, LOUIS HENRY DE, historical painter, was born in Paris, October 17, 1807; he was a pupil of Gros and of Charlet, entering the École des Beaux Arts in 1827. He exhibited regularly at the Salon between 1834 and 1880, and was much employed on decorative work for America. He lithographed forty plates for Prince Soltykoff's 'Voyage dans L'Inde,' and a great many for Cuvier's 'Anatomie Comparée.' He died in Paris in May 1886. Pictures:

The Divine Message. (*Ministère de l'Intérieur, Paris.*)
Women Bathing. (*The same.*)
Ecce Homo. (*Ministère de L'État.*)
Christ in the Garden of Olives. (*The same.*)
The Alchemist, Nicholas Flamel. (*Luxembourg.*)
Ecce Homo. (*Museum, St. Etienne.*)
Portrait of E. Pasquier. (*Versailles.*)

RUDE, SOPHIE, (*née* FRÉMIET,) was born at Dijon in 1797. She was a pupil of David, and painted historical and still-life pictures, and portraits. She married François Rude, the sculptor, and died in Paris in 1867. Of her pictures we may name:

The Sleep of the Virgin. (*Dijon Museum.*)
Charles I. parting from his Children. (*Ministère de l'Intérieur.*)
The Duchess of Burgundy stopped at the gate of Bruges. (*Dijon Museum.*)
Faith, Hope, and Charity. (*Chapel of Mt. St. Michel.*)

RUDELL, PETER EDWARD, German painter; born in 1854; mainly a painter of pleasing landscapes, and for a time worked in New York. He died June 20, 1899.

RUDOLF, SAMUEL, portrait painter, born in Germany, 1639, practised at Nuremberg and at Erlangen. He died in 1713.

RUDOLFI, CLAUDIO. See RIDOLFI.

RUDOLPH D'ANVERS, painter, practising at Antwerp in the middle of the 16th century. In 1553 he painted an altar-piece for the church of Saint-Victor, at Xanten.

RUE, DE LA. See VAN STRAATEN.

RUE, P. B. DE LA. See DE LA RUE.

RUEL, GABRIEL DE, a Spanish historical painter, resided at Granada at the commencement of the 17th century. There are several pictures by him in that city. He was appointed painter to the cathedral of Toledo in 1633. He died on Christmas Eve, in 1641.

RUEL, JOHANN BAPTIST, painter, born at Antwerp in 1634, went as a singer to the cathedral at Mayence, and there studied under Johann Thomas, called Ipenaer. He practised as an historical and portrait painter, visited Vienna, where he painted altar-pictures and portraits, and died at Antwerp about the beginning of the 18th century.

RUELLE, CLAUDE DE LA. See DE LA RUELLE.

RUET, DE. See DER VET.

RUFO, JOSEF MARTIN, an historical and portrait painter, born at the Escurial, and educated at the academy of S. Fernando. He flourished in the second half of the 18th century.

RUGENDAS, CHRISTIAN, the son of Georg Philipp Rugendas, by whom we have a great number of prints in mezzotint, after the designs of his father, representing marches, halts, battles, &c. He engraved about sixty of his father's designs; and there are by him about thirty etchings from his own, which are much esteemed. He died at Augsburg in 1781, at the age of seventy-three.

RUGENDAS, GEORG PHILIPP, painter and engraver, born at Augsburg in 1666, and first instructed in design by Isaac Fischer, a painter of history; but his genius leading him to paint battles and skirmishes of cavalry, he formed his style by studying the works of Borgognone, and the prints of Tempesta. He had acquired considerable reputation by his pictures of that description, when he resolved to visit Italy, and, 1692, went to Venice, where he passed some time, and was assisted in his studies by Giovanni Battista Molinari. From Venice he went to Rome, where it was not long before his talents became known, and he met with such flattering encouragement in that metropolis, that he had thought of establishing himself there; but the death of his father obliged him to return to Augsburg, and he quitted Italy with regret in 1695. In a few years after his return to Augsburg, the war of the Succession broke out, when Rugendas had an opportunity of personally witnessing those scenes of slaughter and desolation which his imagination had so frequently enabled him to trace with his pencil. During the siege, bombardment, and pillage of Augsburg, by the French and Bavarians, in 1703, he exposed himself to the most imminent danger, to study the attacks of the besiegers, which he drew with *sang-froid*, surrounded on all sides with carnage and destruction. He afterwards published a set of etchings from the drawings thus made.

Rugendas died at Augsburg in 1742. He devoted a considerable portion of his time to engraving, and has executed a great number of plates, both etchings and in mezzotint; among them the following:

ETCHINGS.

A set of six Plates; entitled, *Capricci di Giorgio Filippo Rugendas.* 1698.
Eight Plates; entitled, *Diversi Pensieri fatto per Giorgio Filippo Rugendas, Pittore.* 1699.
A set of eight Plates, representing horsemen.
Six Plates of Cavalry marching.
The Military operations of the French and Bavarian armies at the siege of Augsburg; in six Plates. 1704.

MEZZOTINTS.

Four Plates of Skirmishes between the Prussian and Hungarian Hussars.
Four Plates of Lion and Tiger Hunts, &c.

RUGENDAS, JOHANN LORENZ, a German battle painter, born in 1775, at Augsburg, where he became Director of the Academy. He was the great-grandson of G. P. Rugendas. There are some etchings and aquatint engravings by him. He died in 1826.

RUGENDAS, JOHANN MORITZ, a German draughtsman, the son of J. L. Rugendas, was born at Augsburg in 1802. He studied under his father, and also at Munich. In 1821, he set out on a series of travels in Brazil with General Langsdorf. These were afterwards extended to Mexico, Peru, and other American States. The sketches he made in these wanderings were published in:

'Malerische Reise in Brasilien.' Paris. 1835.
'Mexico,' by C. Sartorius. London. 1855-8.

RUGGERI, GUIDO, a native of Bologna, who flourished about the year 1550. He was a disciple of Francesco Raibolini, called Il Francia, and accompanied Primaticcio to France, where he assisted that master in his great work at Fontainebleau. He is, however, more known as an engraver than as a painter. He engraved several plates from the designs of Primaticcio, which are executed in a style resembling that of Marco da Ravenna; and it is not improbable that he learned engraving in the school of Marc Antonio Raimondi. His plates were usually marked with a monogram composed of a G. and an R. joined together, with an F. for fecit. The etchings attributed to this master partake of the manners of Giulio Bonasone, Caraglio, and Giorgio Ghisi; but there is great uncertainty respecting them.

RUGGIERI, ERCOLE, called DEL GESSI, the brother of Giovanni Ruggieri, was also educated

in the school of Francesco Gessi, whose style he followed with so much success, that his works are with difficulty distinguished from those of his master. Such are his picture of the 'Death of St. Joseph,' in the church of S. Cristina di Pietralata, at Bologna; and the 'Virgin and Infant Jesus, with St. Catherine, and other saints,' at the Servi.

RUGGIERI, GIOVANNI BATTISTA, called DEL GESSI, a native of Bologna, was born in 1606, and for some time a disciple of Domenichino. He afterwards became a scholar of Francesco Gessi, whom he accompanied to Naples, and assisted in some of his principal works in that city, and at Bologna. He visited Rome in the pontificate of Urban VIII., when he was patronized by the Marchese Giustiniani, and painted some pictures for the churches and palaces. His principal works at Bologna are, three altar-pieces in the church of S. Barbaziano. Ruggieri died at Rome in 1640.

RUGGIERI, GIROLAMO, painter, born at Vicenza, 1662. Practised at Verona, and painted landscape and battle-pieces. Died 1717.

RUHL, LUDWIG SIGISMUND, painter and engraver, born at Cassel 1794, son of Johann Christian Ruhl, the sculptor. He studied in Germany and Italy, and first brought himself into notice by his picture of 'The Three Kings' (Magi), a clever imitation of the manner of the old masters. His designs for 'Shakespeare's Plays,' and Bürger's 'Lenore,' are well drawn, and show much talent. He was Director of the Cassel Gallery. His best known pictures are:

Louis XIV. and James II.
Van Dyck's Studio.
Sleighing by Night.

RUIDIMANN. See REUTLIMANN.

RUINA, GASPARO, an indifferent engraver on wood, by whom we have a cut representing the 'Creation of Adam,' which is evidently taken from the painting by Michelangelo, in the Vatican, though it is inscribed, *Hieronymo de Grandi, pinxit. Gaspar Ruina, fecit.* Zani and Brulliot say he was the engraver who marked his prints with *three darts crossed*, sometimes accompanied with the letter G. There are several historical, mythological, and allegorical prints by him, signed *Gasparo, f.*, or *Gasparo Ruina, f.*

RUINART DE BRIMONT, JULES, French painter; born in 1838 at Coblenz; studied at the Düsseldorf Academy under Achenbach. After extensive travel he came to Paris in 1870, and his picture of 'Paris in the Future' took the first prize in an art competition. He painted portraits, and also historical and genre pictures. He died at Rilly la Montaigne, near Reims, May 26, 1898.

RUINES, ROBERT DES. See ROBERT, HUBERT.

RUISCH. See RUYSCH.

RUISDAEL, ISAAC VAN, the brother of Solomon and Jacob van Ruisdael, lived at Haarlem. He combined the trade of picture-dealing and the profession of painting. His works, which are mostly landscapes, are found in a few German galleries. He died at Haarlem in 1677.

RUISDAEL, JAKOB VAN, landscape painter, was born at Haarlem about 1630. He was the son of Izaak Ruisdael, a frame-maker, and a pupil of Everdingen. In 1648 he entered the Guild of Haarlem, but in 1659 went to Amsterdam, where his co-religionists, the Mennonites, took him into their almshouse. It is not known under whom he studied, but Houbraken informs us that, although he had given proof of extraordinary ability at the early age of fourteen, he did not at first follow painting as a profession, but for some years applied himself to the study and practice of surgery. He afterwards lived in habits of intimacy with Nicholas Berghem, and he is said to have been advised by that artist to devote his attention entirely to painting. His success warranted the recommendation of his friend; his pictures were purchased with avidity, and he soon became one of the most popular painters of his time.

In the pictures of Ruisdael, it is evident that he designed everything from nature, and he is unusually happy in his selection of it. His trees and broken grounds are pleasing in form, and his skies light and floating. The talents of Ruisdael were not confined to landscape proper, he painted sea-pieces with equal success, and his pictures of fresh breezes and gales of wind are equal to those of any other painter of his time. Ruisdael's pictures are sometimes provided with figures by Adriaan Van der Velde, or Philips Wouwerman.

It is said that Ruisdael visited Italy, but the assertion rests on no sure foundation; there is more probability that he lived for some time on the borders of Germany, and there found those valleys between ranges of mountains, with the remains of ancient châteaux, the solemn woods and groves, or impetuous waterfalls he so often painted. Some have made him a student of the wild scenery of Norway; but with no authority beyond the subject of his pictures. In spite of his fondness for painting the wilder appearances of nature, it is scarcely too much to say, that the comparatively uneventful pictures from the neighbourhood of Haarlem are those in which he charms us most. Smith's Catalogue describes four hundred and forty-eight pictures by Ruisdael, leaving out those that properly belong to Everdingen, and a few duplicates or copies. Ruisdael has left a few slight but effective etchings. He died at Haarlem in 1682. Of his pictures we may name:

Amsterdam.	*Museum.*	The Waterfall.
"	"	The Castle of Bentheim.
"	"	Winter Landscape.
"	"	Wooded Landscape.
"	"	View from Haarlem.
Antwerp.	*Museum.*	Landscape.
Brussels.	*Museum.*	Three Landscapes.
Castle Howard.		Sea-pieces.
Dresden.	*Gallery.*	The Jewish Burial Ground.
"	"	A Landscape; with figures by Van de Welde.
"	"	A Stream running through a Valley.
"	"	A Waterfall; and nine other landscapes of a similar kind.
Dublin.	*Nat. Gall.*	The Wind-mill.
"	"	A Woody Landscape.
Edinburgh.	*Nat. Gall.*	Wood scene on the banks of a river; identical with picture at Glasgow.
"	"	Landscape with figures by Berchem (not Wouwermann); an early work.
Glasgow.	*Gallery*, 878.	View across Katwijk, of the North Sea.
"	" 879.	Landscape and figures.
"	" 880.	Landscape with ruins and figures.
"	" 881.	Wood Scene on the banks of a river; as at Edinburgh.
London.	*Nat. Gall.*	A Landscape with Ruins (Brederode Castle).
"	"	Forest Scene.
"	"	Two Watermills.
"	"	Rock Landscape with Torrent.

[*Berlin Gallery*

LANDSCAPE WITH AN OLD MANOR HOUSE

JAKOB VAN RUISDAEL

[*National Gallery*

LANDSCAPE WITH WATERFALL

London.	*Nat. Gall.*	Watermills and Bleachers.
"	"	An Old Oak.
"	"	The Broken Tree.
"	"	The Plain of Holland, from Brederode Castle.
"	"	Four Landscapes with Waterfalls.
"	*Dulwich Gallery.*	Two Windmills near a Pathway.
"	"	A Waterfall.
"	"	The Edge of a Wood.
"	*Bridgewater Gall.*	Six Landscapes.
"	*St. John's Lodge (Marquis of Bute).*	Interior of a church at Amsterdam.
Madrid.	*Museum.*	Two Landscapes
Munich.	*Pinakothek.*	A Waterfall.
"	"	A Torrent.
"	"	Seven Landscapes.
Oxford.	*Worcester College.*	Wooded Landscape.
Paris.	*Louvre.*	The Storm.
"	"	Forest, with Cattle.
"	"	Landscape known as 'Le Buisson.'
"	"	Landscape known as 'Le Coup de Soleil.'
"	"	Two more Landscapes.
Petersburg.	*Hermitage.*	Mountain, with still water.
The Hague.	*Museum.*	A View of Haarlem.
"	"	A Waterfall.

RUISDAEL, JAKOB VAN, a cousin of the celebrated painter of the same name, is recorded as a painter by Van der Willigen. He was Master of the Haarlem Guild in 1664. Other details of his life are unknown, as also are his works. He died at Haarlem in 1681.

RUISDAEL, SOLOMON VAN, the uncle of Jakob van Ruisdael, was born at Haarlem at the commencement of the 17th century. He painted landscapes and views of rivers in Holland, in which he modelled himself on Van Goyen. He was particularly successful in the representation of water. In 1648 he was Dean of the Haarlem Corporation. He died in 1670. Works:

Amsterdam.	*Museum.*	The Halt.
"	"	The Village Inn.
Antwerp.	*Museum.*	Calm at Sea.
Berlin.	*Museum.*	Five Landscapes.
Brussels.	*Museum.*	The Ferry.
"	"	Landscape.
Dresden.	*Gallery.*	Three Landscapes.
Dublin.	*Nat. Gallery.*	View of Alkmaar in Winter.
Munich.	*Gallery.*	Three Landscapes.
Rotterdam.	*Museum.*	The Maas at Dordrecht.

RUISSCHER, J., engraver, practised in Holland about the middle of the 17th century. He engraved landscape, and frequently treated subjects introducing cascades and rushing water.

RUIZ, ANTONIO GONZALEZ. See GONZALEZ RUIZ.

RUIZ, DE LA IGLESIA, FRANCISCO IGNACIO, was born in Madrid about the middle of the 17th century. He was the pupil of Francisco Camilo and of Juan Carreño. He died at Madrid in 1704. Works:

Madrid.	*Hospital de Montserrate.*	Frescoes.
"	*Sto. Tomàs.*	Assumption and Coronation of the Virgin.

RUIZ-GONZALEZ, PEDRO, was born at Madrid in 1633. He studied under Juan Antonio Escalante and Juan Carreño. Three of his best pictures were burnt with the church of S. Millan in 1720, in which church he himself had been interred eleven years before, in 1709.

RUIZ GIXON, JUAN CARLOS, lived at Seville, about the year 1677. It would seem that he had practised under Herrera the younger, as his style entirely resembles that master's. This is particularly observable in a picture of the Immaculate Conception, surrounded by numerous angels, in the cathedral at Seville, to which Ruiz has signed his name.

RUIZ, JUAN SALVADORE, painter, was a member of the Academy of Seville in 1671.

RUIZ-SARIONO, JUAN, painter, born at Higuera de Aracena, 1701, was a pupil of his cousin, A. M. de Tobar. He practised at Seville, painting historical subjects, but without much skill, and died in that city in 1763.

RULE, WILLIAM HARRIS. This remarkable linguist deserves mention in these pages, as he was for some years a portrait painter in the west of England. He was born in 1802, the son of an army surgeon, who turned him out-of-doors at the age of seventeen when in a fit of passion. Rule was educated in languages at Falmouth by the rector of the place, and in art by a strolling painter, and he worked very hard at his profession in Devonport, Plymouth, and Exeter. In 1822 he came to London, became a school-master, then a Wesleyan preacher, and eventually an important writer. He was master of fourteen languages, and a very eloquent and scholarly preacher. He died in 1890.

RULLMANN, painter, born at Bremen in 1765, first studied at the Academy in Dresden, and then went to Paris, where his portraits gained him considerable reputation. His studies from the old masters in religious and historical subjects show considerable talent. He died in 1822.

RUMEAU, JEAN CLAUDE, a French painter, pupil of David and of Isabey, practised in Paris early in the 19th century. There are by him, 'Charlemagne receiving the Ambassadors of Haroun-al-Raschid,' 'Blue-Beard,' &c. His last appearance at the Salon was in 1822.

RUMILLY, VICTORINE ANGÉLIQUE AMÉLIE, (*née* GENÈVE,) Madame, born at Grenoble, 1799, was a pupil of Regnault, and painted portraits and genre pictures. There are by her, 'Venus and Cupid,' 'Holy Family,' &c. She exhibited at the Salon from 1808 to 1839, and died in 1849.

RUMMEN, (or RUREMONDE,) JAN VAN, a Flemish painter, who in 1486 painted a picture and a retable for the church of Léau.

RUMP, CHRISTIAN GOTTFRIED, who was born in 1816 at Hillerod, in Denmark, studied art under Sund at Copenhagen. He began his career as an historical painter, and executed the 'Presentation in the Temple' for the church of Grönholt, but in 1846 he turned his attention towards landscape painting, and won for himself a name high among the artists of Denmark. In 1855-56 he travelled in Norway, and the two following years were spent in Germany and Italy. In 1866 he was made a member of the Academy of Copenhagen, and in 1874 a Professor. He died at Frederiksborg in 1880. The following are among his best works:

Copenhagen.	*Nat. Gall.*	View near Frederiksborg.
"	"	Landscape, Morning.
"	"	View in Sœbygaard Forest.
"	"	View near Skjœrgaarden.
"	"	Woodmen, Frederiksborg.
"	*Moltke Coll.*	The Four Seasons (*a series*).

RUMPF, PETER PHILIPP, German painter and etcher; born December 19, 1821, at Frankfort-on-the-Main; a pupil of Rustige and Becker; studied at Dresden, Italy, and Paris; much influenced by Courbet's work; painted genre pictures, such as 'Rendezvous' and 'Girls at Work'; also water-colours, and executed some etchings that be-

came popular. He died at Frankfort, January 16, 1896.

RUNCIMAN, ALEXANDER, historical painter, was born at Edinburgh in 1736. He is said to have served his apprenticeship to a coach-painter, and by dint of mere practice to have acquired facility of hand and a considerable intelligence in colouring, though he was still uninstructed in drawing the figure. He travelled to Italy, where he studied for five years, and painted a 'Nausicaa at play with her Maidens.' On his return he lodged for a time with Hogarth's widow in Leicester Square, and exhibited some pictures in 1772. The next year he settled at Edinburgh, where he conducted the recently established Academy of Arts, and painted some historical pictures, among which was an altar-piece for the episcopal chapel in the Cowgate. He was patronized by Sir James Clerk, who employed him to decorate his mansion at Pennycuick with some subjects from Ossian. He died suddenly in 1785. There are a few etchings by Runciman from his own designs, among which are the following:

Sigismunda weeping over the Heart of Tancred.
A View of the Netherbow Port, Edinburgh.

RUNCIMAN, JOHN, a Scotch historical painter, and brother of Alexander Runciman, was born at Edinburgh in 1744. He executed few works during his short career, in which he showed very high promise. About 1766 he accompanied his brother to Rome for the purpose of study, but his health gave way, and he died at Naples in 1768. There is a monument to him in the Canongate Church, Edinburgh. Among his works are:

Christ and the Disciples on the road to Emmaus. (*National Gallery, Edinburgh.*)
King Lear in the Storm. (*The same.*)
Portrait of himself. (*The same.*)
Judith and Holofernes.

RUNGALDIER, IGNAZ, engraver and miniature painter, the son of a silver worker, born at Gratz in 1799, had his earliest lessons from Kauperz, and in 1816 entered the Vienna Academy. His best plates are: 'Ossian,' after Krafft; 'Jupiter and Thetis,' after Füger; 'St. Sebastian,' after Guido Reni; 'Madonna,' after Kadlik; a portrait of Füger the younger, after Füger. He also became very successful in portrait painting in miniature. He died at Gratz in 1876.

RUNGE, PHILIPP OTTO, a painter, born at Wolgast in Pomerania in 1776, studied first at Copenhagen under Abildgaard and Juel, and then in Dresden. He made himself a name by an allegorical representation of the 'Four Seasons,' painted at Hamburg, and was afterwards much employed in wall painting. He died at Hamburg in 1810.

RUNK, FERDINAND, a German landscape painter, born at Fribourg, Brisgau, in 1764. He acquired a reputation by his 'Twenty-four Views in the Tyrol,' aquatinted by Piringer, and by a series of eight pictures of 'Nature, from the sea-coast to the mountain-tops.' He died at Vienna in 1834. There is a 'Tyrolese Landscape' by him in the Vienna Gallery.

RUOPPOLI, GIUSEPPE, a painter of flowers and fruit, who particularly excelled in the representation of grapes, was born at Naples in 1600, and died there in 1659.

RUPERT, PRINCE, the third son of the Elector Palatine of the Rhine and Princess Elizabeth of England, who played so considerable a part in our Civil War as leader of his uncle, the king's, cavalry, was born at Prague in 1619. At one time he was looked upon as the inventor of the art of mezzotint engraving, but it has been shown that he learned it of Ludwig von Siegen, a Lieut.-Colonel in the service of the Landgrave of Hesse, and introduced it into England. He died in London in 1682. The following is a list of those prints in mezzotint which can be assigned with some confidence to 'Prince Rupert of the Rhine.' He made use of the annexed monogram:

1. A Magdalene in contemplation; *after M. Merian.*
2. An Executioner holding a Sword in one hand and a Head in the other, *after Spagnoletto*, known as 'The Great Executioner.'
3. The Executioner's head, known as 'The Little Executioner,' done for Evelyn's *Sculptura*, who informs us that it was presented to him by the Prince himself, as a specimen of the newly invented art.
4. A Standard-Bearer (*three-quarter length figure*).
5. The same Figure to the shoulders.
6. Bust of an Old Man with bald head and flowing beard.
7. Portrait of a Young Man, leaning on his left arm.
8. Head of an Old Man with moustache (*right profile*).
9. A Woman's Head, looking down.
10. Boy with basket of fish, on sea-shore; *after Teniers* (?).
11. Magdalen, turned to our right, her hands crossed on her bosom.
12. Boy with lighted candle; *after Schalcken* (?).

He is also credited with the following etchings:

1. A Mendicant Friar, with rosary; *in the manner of Callot.*
2. A Beggar singing; *Do.*
3. Landscape with man driving a waggon.
4. (?) Old Beggar resting on staff.
5. (?) A Man with a basket on a stick over his shoulders.
6. Scene on Sea-shore, a man carrying a sack in the foreground.

RUPP, LADISLAUS, a Viennese architect and engraver, was born in 1790. He was a pupil of the Academy in his native town, but also studied in Italy. The date of his death has escaped research.

RUPPRECHT, FRIEDRICH CARL, landscape painter, etcher, engraver on wood, and architect, was born at Oberzeun, near Anspach, in 1779. After receiving some preliminary instruction at Nuremberg, he went to Dresden and improved himself by copying the pictures of Claude, Titian, Paul Potter, and other old masters; and also turned his attention to architecture and perspective; acquiring considerable knowledge of both. In 1802 he made a tour through the south of Germany to study landscape, but it being war time he met with much interruption, and, to support himself, was compelled to have recourse to portrait painting. He became acquainted with General Drouet, whose portrait he painted, and those of several of his officers, and for some time accompanied the former through Germany as his interpreter. Rupprecht's water-colour landscapes are drawn with great minuteness, and finished like miniatures. He is, however, better known by his etchings; he also did a few woodcuts and a lithograph. As an architect Rupprecht was employed to restore the old cathedral of Bamberg to its primitive state, and he prepared the plans, models, and drawings for that purpose, and for some years superintended the work, but did not live to witness the completion. The cathedral possesses about a hundred

and thirty of his drawings, some of which are interesting to the antiquary, as representing curious objects of ancient date discovered during the restorations. In other respects, Rupprecht possessed much knowledge, particularly of history, and showed much critical sagacity in matters connected with the fine arts. An enlarged account of his life and works was published at Bamberg in 1843, by J. Heller, and there is a portrait of him after Klein. He died at Bamberg in 1831.

ETCHINGS.

1. Portrait of E. T. A. Hoffmann, for that writer's 'Phantasiestücken,' published in 1819.
2. Cover for 'Germany's Celebration of the Battle of Leipsic,' by K. W. Fässer. 1815.
3. A Peasant counting Money; signed and dated 1814.
4. The Chapel in the Wunderburg, near Bamberg. 1815.
5. The same subject with variations. 1815.
6. Mary with the Child, and two Angels.
7. The Chapel of St. Elizabeth, at Bamberg.
8. The Altenberg. 1816.
9. The Monument of Count Adelbert von Babenberg.
10. View of the Ruins of the Castle of Babenberg.
11. Monument of Adelbert in the wood near Altenburg.
12. Title to B. v. Hornthal's 'Deutsche Frühlingskränzen.' 1816.
13. Bamberg, from the north side. 1817.
14. View of Capuchin Church, Bamberg. 1817.
15. The same, with variations.
16. Church of the Carmelites, and Convent of St. Theodore, in Bamberg, with Russian carriages, and Cossacks on horseback. 1818.

17 and 18. Views of the town of Höchstadt on the Aisch. 1819.

19. Two Views of the Town-hall of Bamberg.
20. Two Views of the Cathedral of Bamberg. 1821.

21 and 22. Visiting Cards of Count von Lamberg and of the artist.

RUPRECHT, JOHANN CHRISTIAN, (RUPERT,) a German painter, was born at Nuremberg in 1600. He copied the works of A. Dürer and several other masters with great talent. He also produced several original compositions, among which was the 'Raising of Lazarus,' in the church of Sebald at Nuremberg. The Emperor Ferdinand III. carried him to Vienna, where he died in 1654.

RUSCA, FRANCESCO CARLO, a painter, was born at Lugano in 1701. He studied law, but abandoned it for art, which he studied at Turin under Amiconi; and at Venice from the works of Titian and Veronese. From Venice he travelled through Switzerland, Hanover, Berlin, and came also to England. He died at Milan in 1769. He painted several portraits, among which were:

The Countess Schulenburg.
The Doge of Venice.
Charles I. of Brunswick. (*Brunswick Gallery.*)

RUSCHEWEYH, FERDINAND, a designer, engraver, and lithographer, who distinguished himself by his engravings after Cornelius, Overbeck, Steinle, and other artists of the same school; also after Fra Angelico, Raphael, Giulio Romano, Michel-Angelo, and Thorwaldsen. He was born at Neustrelitz in 1785, and commenced his studies at Berlin about 1803. He passed some time at Vienna, and in 1808 went to Rome. His enthusiasm for the older Italian masters, and his desire to emulate Marc-Antonio, made him the natural interpreter of those painters who wished to restore the ancient simplicity and religious feeling of art. Ruscheweyh's engravings did much to diffuse the knowledge of these artists throughout Europe. While at Rome he engraved the beautiful illustrations to Goethe's Faust by Cornelius, many sacred and classical subjects by Overbeck, in addition to a long list of plates after the old Italians. On his return to his native country in 1832 he engraved the 'Jews in Exile,' after Bendemann; 'Christ in the Temple,' and 'Ruth and Boaz,' after Overbeck. He died in 1845.

RUSKIN, JOHN, English Art Reformer, born in London of Scotch parents, February 8, 1819. He was the author of some eighty distinct works upon Natural Scenery, its artistic expression and the effects of it on Art—upon Architecture, Sculpture, Painting, and their subsidiary arts, upon the history and evolution of Art from Pheidias to Turner, and lastly, upon the moral and social functions of the true artist, and the due training of the Art faculty. These works date from 1843 to 1889. Besides all these books he was an indefatigable draughtsman, showing work of rare quality within definite limits. He was also a practical teacher of drawing, gave an immense series of Lectures on Art, and was Slade Professor of Art in the University of Oxford, 1869–1884. His life and works, spoken and written, were devoted, in almost equal degree, half to Art—half to social, political, moral, and religious problems, all of which he insisted were inextricably mixed with Art, and reacted upon all forms of Art. In this notice an attempt will be made to deal only with his Art work, wherein he was always an inspiring influence, if not an authoritative master. In his seventeenth year Ruskin wrote an ardent defence of the painter Turner. This led him on to his first great book, 'Modern Painters,' 5 vols., issued between 1843 and 1860. This noble work, composed with a splendour of eloquence and poetic fervour such as had never been found in any Art criticism, opened with an elaborate vindication of the methods of Turner and of other British painters. This led on to a study of mountains, sky, sea, and natural objects, uniting scientific observation with pictorial insight. He next took up the cause of the early Italian painters, especially with reference to their spiritual and devotional power. The three latter volumes of 'Modern Painters' burst out into an immense variety of topics which has been well called "a sustained rhapsody on the beauty and wonder of Nature, the dignity of Art, and the solemnity and mystery of Life." All these volumes were illustrated with exquisite engravings from the author's own drawings, full of a peculiar grace and a marvellous observation of nature. Before 'Modern Painters' was completed Ruskin turned to Architecture. 'The Seven Lamps of Architecture' (1849) —"sacrifice, truth, power, beauty, life, memory, and obedience"—applied to building the same principles of truth and sincerity which he had already applied to painting. It contains some of his most fervid eloquence and some of his most masterly drawings. A second book on Architecture, the 'Stones of Venice,' 3 vols. (1851–1853), also illustrated with rare studies and superb engravings, was not only a profound essay on Venetian Architecture, but also an impassioned sketch of the history, civilization, and decay of Venice. The three volumes of the 'Stones of Venice' treat, in turn, the early Byzantine work, the Gothic in its perfection, and the Renaissance in its degeneration. The book opens with a subtle analysis of all the elements of Venetian buildings, secular and ecclesiastical. It then treats of its decorative and

constructive system. And it illustrates by ingenious comparisons the contrast between the power and the decay of the Art of Venice. All the principal edifices of Venice are examined in detail from the side, first, of construction, and then of ornament, with special reference to St. Mark's, the Doge's Palace, Murano, and Torcello. The book, though ostensibly on the Architecture of a single city, deals incidentally with painting, especially with the great Venetians, Titian, Veronese, and Tintoretto, and even with the history of Northern Italy, and the moral and intellectual character of the Middle Ages.

These three books—'Modern Painters,' 'Seven Lamps,' and 'Stones of Venice'—are the most important and the best-known of Ruskin's Art work. They all belong to the first half of his career, the more specially artistic half (1843–1860), when the author had completed forty years of life. In them all, Architecture, Painting, Sculpture, and all the decorative arts, are inextricably intermingled, along with history, poetry, moral, and even religious exhortation. Ruskin would never separate one art from the rest, nor all true Art from ethical and spiritual roots. His object, he said, had been to show that all human work depends for its beauty on the happy life of the workman: and all three books are, what Carlyle called the 'Stones of Venice,' "sermons in stones." From this time forth Ruskin devoted his eloquence and his wealth mainly to a moral and social gospel, a subject which lies outside the scope of this work. Although after 1860 Ruskin threw himself with fervour into an economic and social propaganda, he was inevitably drawn back to the Art studies with which he began. They were of an extraordinarily miscellaneous kind, for a list of which the reader is referred to the 'Bibliography' by Thomas J. Wise (1889–1893). He eagerly championed the new movement of pre-Raphaelitism—for which see under Holman Hunt, Rossetti, Millais. For many years he issued criticisms on the pictures exhibited by the Royal Academy (1854–1859). At this epoch Ruskin was widely recognized as a leading authority on painting. The sincerity of purpose, and the resolute aim to follow nature in the new school, aroused Ruskin's enthusiastic support; but he was not blind to its limitations, and he gave no countenance to the perversities of its feeble imitators. The two ideas on which pre-Raphaelitism was based—earnestness of conception and delicate observation of real facts in nature—were the germs of a great development of manliness and realism in a large number of painters, both of landscape and of figure subjects, by men who were in no sense bigoted adherents of the pre-Raphaelite Brethren. In 1859 the 'Academy Notes,' which had obtained a great circulation, were discontinued, owing to the vehement controversies they aroused and the personal troubles they caused to the nation. But there is no question that these frank and keen criticisms, continued over six years, had influenced for good, British art in many directions. His volumes on 'Giotto at Padua,' on the 'Harbours of England' (Turner's drawings), on the 'Drawings of Turner,' presented to the nation, were masterpieces of critical analysis and artistic insight—for which see article on Turner. His little book, the 'Elements of Drawing' (1857), had immense success, but it met with vigorous attacks. He began public lectures on Art at Edinburgh, in 1853–1854; and these were followed by others at Manchester, Bradford, Oxford, Cambridge, London, Dublin, and many other cities.

In 1869 Ruskin was elected Slade Professor of Art at Oxford, and, with intervals, he continued to lecture to the students there until 1884. These lectures, since published, many of them with beautiful illustrations, like his books range over an immense field of subjects, alternately treating the various arts of Painting, Sculpture, Architecture, and Engraving, poetry, history, morals, and the education of the artist. Their versatility, subtlety, learning, and fascination, cannot be described in anything less than a volume. They range over almost every era of art from Greek coins to the Royal Academy, the temples of Athens, Italy, France, and England, and almost every important artist from Pheidias to Burne-Jones. The last work of any importance was 'Fors Clavigera' (1871–1881), a series of desultory 'Letters' on all things in heaven and on earth, as varied, as fascinating, and as stimulating as anything he ever wrote. A long life devoted to encyclopædic study of Art in all its forms and of all ages, combined with a passionate fervour to reform the world, expressed in torrents of sonorous eloquence, created a profound impression on the public and on artists during the nineteenth century. The most signal evidence of Ruskin's influence over the ideas of his age will be found in the contrast between the estimate of the Italian painters common in the world of taste during the eighteenth century and that current in the second half of the nineteenth century. Until Ruskin had poured out his impassioned eulogies of the early religious painters of Florence, Siena, and Venice—of Giotto, Fra Angelico, Orcagna, Duccio, Bellini, Cima da Conegliano, and their contemporaries—the general public (in spite of some excellent judges of the higher kind) continued to believe in the Bologna and classical schools, and admired Guido, Domenichino, Carlo Dolci, and the Carracci; and though Titian and Veronese had always stood high in the estimate of real amateurs, it was Ruskin who revealed their full glory, and added to these supreme Venetians the great name of Tintoretto. If Claude and Canaletto began "to take a lower place," if Velazquez was not placed below Murillo, nor Rembrandt placed below Teniers, in the opinion of the public, it is largely owing to the influence of Ruskin. No better proof of its effect could be found than in comparing the acquisitions added to our National Gallery before 1850 with those added to it since that date. Criticism so trenchant as his, diatribes so dogmatic, and studies so miscellaneous and unsystematic, inevitably invited vigorous opposition. As a reconstructive legislator in Art, Ruskin has not been generally accepted—at least not yet. As a reformer, as an inspiring influence, as a noble teacher of Truth and Beauty, John Ruskin holds a foremost place in English literature. He died at Brantwood, Coniston, his retreat for thirty years, in 1900, and is buried in Coniston churchyard. F. H.

RUSS, KARL, painter and engraver, born at Vienna in 1779, was a pupil of Schmitzer and Maurer. In 1800 he was appointed guardian of the Belvedere Gallery at Vienna. In 1822 he exhibited a series of pictures, thirty-seven in number, representing scenes taken from the history of the House of Hapsburg. He died in 1843.

RUSS, LEANDER, painter, born at Vienna in 1809, was a pupil of the Academy in that city, and painted

military subjects in water-colours, such as the Battles of 'Kolin,' 'Caldiero,' and 'Liepzic'; and 'Charles XII. at Poltawa.' He also worked much in Indian-ink. He died at Vienna in 1864.

RUSSEL, ANTONY, an English portrait painter, the son of Theodore Russel, born about 1660. He is supposed to have studied under Riley. Many of his works were engraved by J. Smith and Vertue. He died in 1743.

RUSSEL, THEODORE, a Flemish portrait painter and copyist, born at Bruges in 1614. He learned his art under his uncle, Cornelius Jansen, and Van Dyck, with whom he lived in England. His chief patrons were Lord Essex and Lord Holland. He found much employment as a copyist, especially of Van Dyck's portraits. He died in 1869. The following are some of his works:

Hampton Court.	Copy of Rubens' 'Thomyris receiving the head of Cyrus.'
Holyrood Palace.	Charles II.
"	James II.
London. *Nat. Portrait Gallery.*	Sir John Suckling; *after Van Dyck.*
Woburn Abbey.	Several portraits.

RUSSELL, JOHN, was born March 29th, 1745, at Guildford, the county town of Surrey. His father, John Russell the elder (1711–1804), was a man of note in Guildford at that time. His father, also a John Russell, had been Mayor in 1723, and in later days he himself succeeded four times to the same honourable position, occupying the civic chair in 1779, 1789, 1791 and 1797. The family had been connected with Guildford since 1509, and the artist's father had succeeded his father in the family business, that of book and print dealers, carried on at 32, High Street.

At an early age John was sent to the Grammar School in the High Street. He does not appear to have received any other education than he obtained there, but was a man who persistently through life was steadily educating himself and widening and deepening his store of information. When about thirteen the lad was very much attracted by the etching of a man by Wormald that he espied in the window of a print shop in Long Acre. The friend procured and presented to him this etching, and he copied it over and over again with great accuracy and evident care, and from this circumstance can be traced his early aspirations toward art. The artistic temperament was already resident in the family. John Russell, the father, was responsible for an interesting and valuable view of his native town, entitled 'The North-West Prospect of Guildford,' which was engraved, and which he published in 1759, and also for another view of the town taken from the north-west and published in 1782.

At an early age John was placed by his father under the tuition of Francis Cotes, R.A., one of the founders and first Academicians of the Royal Academy in 1768. When first he went to Cotes is not known, nor how long he remained in his studio, but in 1767 he was practising on his own account, although very often visiting his master, Cotes. After coming to London the whole life of John Russell was altered by the religious convictions that seized him and which actuated the remainder of his career. The religious side of his character is the principal phase of his life presented in his private diary, and so emphatic were his opinions that they tinged every aspect of his life. The diary was commenced upon July 6th, 1766, and in it is the following inscription: "John Russell converted September 30, 1764, ætat. 19, at about half-an-hour after seven in the evening." Thus was struck the keynote of his life, and very early in his career his strong religious views got him into difficulty. Cotes did not agree at all with his pupil's opinions, and being, as was the custom of the day, a man in constant use of strong and forcible language, and lacking in sympathy toward the *motif* of Russell's life, resented very warmly his professions. He appears to have left Cotes without coming to a full settlement of some financial claim that he had upon his master, for being in Guildford at his father's house in June 1767, he wrote on the 20th:—"Returned to town as Cotes had offered me to settle with me." On leaving Cotes, Russell took lodgings in London at Mr. Haley's, watchmaker, John Street, Portland Street, Cavendish Square, not far from his old master's house. He was out of his time, he wrote, on "October 8th, 1767, altho' the Indentures were not given up;" but he remained in London a very short time, and spent a few days at his father's house at Guildford before starting upon his first country commission at Cowdray House, near Midhurst. He painted Miss Brown and Miss Mackworth, and probably both Lord and Lady Montague, but it is probable that all the pictures perished, with many others, in the great fire. He then returned to London by coach, and entered upon steady work in portraiture, and his art seems very quickly to have become known and appreciated. He was residing at John Street, and had become very intimately acquainted with a family of the name of Faden. The father kept a print and map shop at Charing Cross, and the eldest son was afterwards appointed Geographer to the King. There were two daughters, Judith and Hannah, and it was to Hannah that Russell was specially attracted, and they were married in 1770. On May 11th, 1768, Whitfield sat to him for his picture, and it is curious that although this portrait and that of Wesley, who had an appointment later on in 1773, were engraved, and commanded an immediate and steady sale, yet neither of the originals, despite all inquiries, can be found. Mr. Arthur Lewis, of Cardiff, claims however to possess the missing portrait of Wesley. Another great divine whose acquaintance Russell made at this time was Dr. Dodd. It was probably through Dodd's introduction that Russell made the acquaintance of the celebrated Earl of Chesterfield, the godfather of young Stanhope, who afterwards succeeded him in the title. Philip Stanhope, the pupil, was at that time about thirteen years old, and Lord Chesterfield, writing to him in 1769, mentions Russell. "I have bespoke," said Lord Chesterfield, "of Mr. Russell a picture of you singly in the same dress, but with the attributes of a man of learning and taste. Anacreon, Horace, and Cicero lye (*sic*) upon your table, and you have a Shakespear in your hand to suit with your dress." This portrait represents the lad as the letter describes. He is in a fancy costume, probably worn at some amateur theatricals in which his godfather had seen him. He has red rosettes on his shoes, and on the background, above his head, is the remarkable word "ERIS" (thou shalt be). The picture is dated 1769, and now belongs to the Earl of Carnarvon, and hangs at Bretby. It is an oil portrait and very attractive. In February 1769 the Ladies Ann and Isabel Ers-

kine sat to Russell, and on the 24th he went to the house of their mother, the Countess of Buchan, and painted her portrait also. Russell exhibited in 1768 on April 8th for the first time. It was at an Exhibition held by the Society of Artists in their great room in Spring Gardens, Charing Cross, and he sent three pictures: 142. Young Lady, in crayon. 143. Young Lady, in oil. 144. Clergyman, in oil. At this time he was living in John Street. On January 2nd, 1770, he took a house in Mortimer Street, Cavendish Square, No. 7. After his marriage he continued, while carrying on his profession, to give much time to artistic study, and records the arrangements he made for the winter's study at the Royal Academy, where in December he obtained the gold medal for figure drawing. Russell never neglected the study of anatomy, so pre-eminently important to him in his profession; but, in later life, so anxious was he to avoid any pedantic display of such knowledge in drawing, that his advice to young artists was, "Learn anatomy *thoroughly* and then forget all about it." Hunter's lectures on anatomy were regularly attended by Russell, and he profited by the instruction he so gained. He exhibited at the Academy from its commencement, and year after year, down to that of his death in 1806, he sent pictures to its Exhibitions. In 1771 came the first recognition of his talent. On January 12th, 1771, he thus wrote:—"Received honours at the R.A. We are removed this day from Pall Mall to Somerset Palace." It is not easy to say what the honour was, but it was probably only a formal recognition of the beauty of some picture, or else some personal praise from the President or Council. It emboldened Russell to take some steps in obtaining his Associateship; but he was no favourite at the Academy, where his too frequent religious arguments had made him many enemies. On April 18th he referred to "oppressive treatment at the Royal Academy"; and again, on August 14th, thus writes:—"Received a check from the R.A. for applying for votes, but thought that the custom was so common that it could give no offence." Offence was given, however, for on August 27th, at the election, he lost his Associateship by one vote. On November 3rd, 1772, he was elected A.R.A. On February 6th, 1774, Russell dined with the Dilettanti Society, and Sir Joshua was in the chair. Russell's companion was on that occasion Sir Thomas Banks, who was for many years Secretary to the Society. Four years afterwards, in 1778, Russell was again at the Dilettanti Society's dinner, "this time with Reynolds and the Duke."

In 1770 Russell went to visit Mrs. Wilberforce at Wimbledon, and while there he met her talented nephew, the then youthful William Wilberforce, At this time he painted a cabinet portrait of the lad in oil, very small, but exquisitely finished, almost in the style of a miniature, and this portrait is one of the treasures of the National Portrait Gallery, by whom it was acquired in 1887 by bequest of his son-in-law, the Rev. John James. It is a picture $11\frac{1}{4} \times 9\frac{1}{2}$, representing Wilberforce as a child of eleven, in a blue costume, slashed and puffed with white, and wearing also a large lace collar. In 1801 Russell painted Wilberforce again, and the philanthropist in his diary of that year, under date July 31st, makes mention of both portraits in these words:—"Mr. Russell painted my picture for W. Hey. He painted me above thirty years before. A very religious man, very high church indeed." Samuel Wesley, the composer, Nevill Maskelyne, the Astronomer-Royal and his wife, and Mr. Richard Russell, a woolstapler of Bermondsey, who left his picture and some £15,000 to the Female Orphan Asylum at Beddington, were also amongst those who sat to him for their portraits. On October 20th, 1772, Lady Huntingdon sat to Russell for her portrait. In September 1772 Russell went to Lord Hardwicke's, Wimpole Hall, Cambridge, but no trace can at present be found of the portraits he painted at either place. At a later period he again visited Brighton, and did considerable work there. In 1777 his circumstances improved, and on November 28th, resuming his diary, he writes, "had returned from a month's visit to Guildford, and was blessed beyond expectation in temporal things." In the following year he was for three months at Kidderminster, and then at Shrewsbury, places that he probably re-visited in the succeeding decade of his life. He returned to London in April 1779, and then two years occur of despondence and difficulty, the last two of such severe trial in his experience. Afterwards the tide turned, and notes of trouble occur no more in the diary.

Russell records dining with the Royal Academy on April 29th, 1780, "being the first day of opening our new rooms in the Strand." And then, in 1780, he set out for Worcester, and from there passed on to Bridgnorth, and thence by water to Shrewsbury. Either in this journey or in the following year he probably visited the Vale of Neath in South Wales, as two of the very few landscapes he ever painted are dated 1781, and represent scenes in that part of the country. On July 29th he was at Worcester. During his tour Russell visited Malvern, Kidderminster, and Dale, and then passed on to Oxford. While at Oxford, on January 7th, 1781, Russell heard of the death of a cousin (Sharp) who had bequeathed him a small freehold estate in Dorking, and this steady income made all the difference to his life. For four months Russell was at Oxford and Blenheim. Then he returned home, and in 1785 records that he is "full of business," and in 1786 "still blessed in temporals." He had now seven children, an income of £600 a year, and was prosperous. On May 7th, 1785, he first met John Bacon, and commenced the closest friendship of his life. On April 16th, 1786, he was asked by Bacon, if he were elected an R.A., would he conform to the Academy rules? and he probably complied with the request, but it was not until 1788 that he became a full R.A., and in 1789 the King's Painter. Russell's removal to No. 21, Newman Street, which took place in 1789, gave him a larger house, a most advantageous position, and a closer proximity to his friend Bacon, who was from this time united with him in bonds of very intimate friendship. His next door neighbour was Copley, father of Lord Lyndhurst. In the diary reference is made to his altered position in these words: "In outward things the goodness of the Lord has been very great. I have now been received as an Academician and King's Painter. Though large my family, I have been able to support them with plenty. My income is above £1,000 a year, and probably on the increase." Prosperity is attained at last, and continues steadily from that time down to the artist's death in 1806.

His Royal appointments were made in 1790 and

Miss Faden
From the pastel by John Russell
in the collection of Mr. Webb at Wimbledon.

1792. In 1790 the principal picture he exhibited at the Royal Academy was No. 25, 'Her Majesty the Queen,' and in that year he was styled "Painter to the King and Prince of Wales," while in 1792 he was called "Painter to the King and Prince of Wales, and also to the Duke of York." The first portrait Russell painted for the Royal Family in London was one of Dr. Willis, the celebrated physician. The King thereupon gave instructions for portraits of the Queen and the Prince of Wales. In 1796 he received Royal commands to execute a portrait of the Princess of Wales, with the infant Princess Charlotte on her knees, and this portrait, the first likeness of Princess Charlotte taken in this kingdom, was sent as a present to the Duchess of Brunswick. In her turn the portrait was executed of Augusta, Duchess of Brunswick; and the Prince of Wales was again painted in his costume as President of the Royal Kentish Bowmen, and this portrait was exhibited in the Academy in 1792. In addition to these, Frederick, Duke of York, was painted four times, and all four portraits, together with the one of the Duchess of Brunswick, all being in pastel, are still the property of the Crown. One of the Duke of York is at Claremont, the others being at Buckingham Palace. For the Prince Regent, when at Brighton, Russell did several pictures, and the Prince had the portraits painted of two Brighton celebrities, Martha Gunn and Old Smoaker. Another picture which Russell did for the Prince at Brighton was of Mrs. Fitzherbert. It is one of his very finest and most perfect works. Exquisite in its drawing, subdued and rich in colouring, it contains evidently the artist's very finest work. This portrait belongs now to Mr. Basil Fitzherbert. A great portion of Russell's later life was spent away from London, and lengthened sojourns were made in Yorkshire, especially at Leeds, York, and Stamford, where he painted a great number of pictures. Early in 1801 he was painting for Earl Fitzwilliam at Woodhouse, and then, on September 1st of that year, his labours were suddenly arrested by an accident. He caught his forefinger in a steel trap and seriously injured it, so much so as to prevent his working for some weeks. In Hull another accident befell the artist, as he injured himself by a fall through a broken cellar-flap on December 23rd, 1800, and on January 4th of the following year his diary comes to an abrupt end. Russell in 1804 had become deaf, and in his trouble consulted his good friend Hey, of Leeds, whose nephew Jowett, Ann Russell, his daughter, had married. An attack of cholera had come on in 1803, and his deafness had ensued from that. Hey gave him a little relief, and early in 1806 he left on his last journey for Hull. He went into lodgings at a Mr. Benson's, in Story Street, and there had a visit from Kirke White. In April 1806 he was taken ill with typhus fever, which made rapid progress, and on April 20th, 1806, he died, in the sixty-third year of his age. His body was interred in Holy Trinity Church, Hull, in the middle aisle of the choir, and a tablet was erected to his memory, which is, however, now covered by the wooden floor of the choir stalls. Three pictures by his hand appeared that year in the Academy, one of which, that of Miss Constable, of Burton Constable, was unfinished as he left it.

John Russell, R.A., is undoubtedly one of the most fascinating portrait painters of the later portion of the eighteenth century. Although he worked almost wholly in pastels, his portraits have a charm and an individuality that place them on a but slighter artistic level than the far-famed portraits by that great trio of English artists, Reynolds, Gainsborough, and Romney. John Bacon, in writing of Russell, says: "Our neighbour in Newman Street was certainly the finest painter in crayons this country ever produced;" and Redgrave styles him "the prince of crayon portrait painters." His work must be viewed from the standpoint of pastel art, because, though he did some pictures in oil, and executed a few in water-colour, and though the tool of the engraver was not unfamiliar to his hand, yet it was by his works in crayon that his reputation was made, and from their beauty that his name will survive. Russell's work is distinguished in its early days by a very florid colouring. He loved colour for its own sake, and revelled in powerful notes of vigorous and somewhat crude colour. Toward the close of his life this fault of too great prominence in colour became much less marked, and greater care was given to the careful delineation of the lace and gauze draperies of his figures. Still, even to the very last, his portraits are noticeable for a brilliant and luminous colour, and he delighted in the deep blues, purples, and reddish-browns of the velvet in which the men of his time were clothed. He was a good chemist, and his pastels were pure in their pigments, and made by himself, and having no oil or resin to yellow or darken them, have continued to this day fresh as when first applied. "The intimate commixture of chalk with the pure colour," says Professor Church, "is the very means of their preservation from the destructive agencies that attack other pigments." Cotes's pictures had frequently a white and chalky texture, but so well did Russell make his crayons, that the chalky note is absent from his work, and the tones are so carefully blended as to melt into one another with a delicate cadence that is characteristic of the master's hand. The main attraction of Russell's work is, however, the power he possessed of seizing the salient points of individuality of his sitters, and making the figures portraits in every sense and *interesting*. The colours were sweetened, to use Russell's own phrase, with the finger. They were softened in outline and united, colour to colour, by lightly passing the finger over them, keeping the finger free from each separate colour by constantly wiping it. He was very cautious, however, not to produce a thin or scanty surface by sweetening, but with a body of colour aimed at producing a rich effect. It was in this rubbing-in that the great difference existed between Russell's crayons and those of his contemporary, Ozias Humphreys, R.A. "Russell blended his crayons," says Bacon, "rubbing them in; but in Humphreys' pictures you could perceive the marks of the crayon as first touched in by the hand of the artist." So closely do the colours lay to the material, and so well are they, in portions of the pictures, rubbed in by the fingers, that they adhere with remarkable tenacity to their groundwork, and Russell's, better than any other pastels, withstand removal from place to place, and often change of position. In oil he was not so successful. Traces of the pastel method are noticeable. Colour overlays colour and gleams through. His surfaces are dull and neat, and the dark masses of his backgrounds stubborn and solid. In flesh

work and in draperies, however, his hand has fuller play, and the delicate, dainty treatment of flesh tints so characteristic in his pastel, is equally noticeable when he works in oil. Russell was a great friend of Sir William Herschell, and no mean mathematician himself, acquired a great love of astronomy from his friend. He invented a complicated piece of mechanism called the selenographia, for exhibiting the phenomena of the moon, published a pamphlet explaining his machine, and prepared a great map of the surface of the moon, from which he engraved a series of plates to form a globe showing the seven-twelfths of the surface of that planet which is visible from the earth. After his decease a still further pamphlet was issued by his son, descriptive of the work which the artist had never been able to complete. His lunar work was marked by great ability, and was the subject of much praise, but it was never taken up by the public, to whom abstruse astronomical problems had very slight attraction. Russell wrote an important book called 'Elements of Painting with Crayons,' which he published in 1772, and dedicated to the Duke of Chandos. It ran into two editions. He also wrote an 'Essay on Oil-Colours,' one on 'Prosaic Numbers,' and one on 'Taste,' and contributed many articles to a religious magazine called 'The Evangelical Magazine.' He taught himself shorthand on the Byrom system, and left behind him a number in a great many volumes written in this complex system of stenography. From this diary the facts in the foregoing biography are taken, and for fuller details as to the life and works of the artist, the student is referred to the writer's richly illustrated biography of Russell, published by Bell in 1894. G. C. W.

RUSSELL, William, an English portrait and subject painter, born in the latter part of the 18th century. He was the son of John Russell, R.A. He practised in London, and exhibited at the Academy from 1805 to 1809, after which year no trace of him can be discovered.

RUSSI, Giovanni, or Franco, de', miniature painter, a native of Mantua. In 1455-61 he illuminated the 'Este' Bible for Borso, Duke of Modena, in conjunction with Taddeo Crivelli.

RUSSO, Giovanni Pietro, a painter of Capua, of some local celebrity, who lived in the 17th century.

RUSTICI, Cristoforo, painter, the son of Il Rustico, practised in Italy in the 16th century, and imitated the style of his father.

RUSTICI, Francesco, (Rustichino,) born at Siena about the year 1595, was a pupil of Francesco Vanni. He for some time imitated the style of Michel-angelo Caravaggio, while his subjects resemble those of Gerard Honthorst. He studied at Rome the works of Annibale Caracci and Guido, and painted some pictures there for the public edifices and private collections. His best picture is an 'Annunciation,' at Siena. In the Pitti Gallery there is a fine 'expiring Magdalene'; and in the Palazzo Borghese at Rome, there is a 'St. Sebastian' by Rustici. He died in the prime of life, in 1625.

RUSTICI, Vicenzo, painter, practising in Italy in the 17th century, was a member of the artist family of Rustici, but less famous than the rest. He was a pupil of Casolano.

RUSTICO, Il, painter, practised at Siena in the 16th century, and was a pupil of Sodoma. He devoted himself mainly to the treatment of grotesque subjects.

RUSTIGE, Heinrich Franz Gaudenz von, German painter; born April 11, 1810, at Werl (Westphalia); studied at the Düsseldorf Academy; also at Frankfort; travelled in England, Italy, and the Netherlands; after a stay in Paris he accepted the post of Art Director at the Stuttgart Gallery. His 'Gebet beim Gewitter' is in the Berlin National Gallery. He obtained the grand gold medal and various other decorations. He died at Stuttgart, January 12, 1900.

RUSUTI, Filippo, (Ruseruti,) was the author of some mosaics in the church of Santa Maria Maggiore, Rome, which were executed about the year 1380, and represent Christ in the act of benediction, various Saints, and the legend of the Church's foundation.

RUTA, Clementi, painter, born at Parma, 1668, a pupil of Spolverini and of C. Cignani, came to Naples in the train of Charles de Bourbon. He became blind towards the close of his life, and died in 1767.

RUTGERS, ——, called Old Rutgers, was an excellent designer of landscapes with the pen and in water-colours, of whose life there is no account. His manner is broad and vigorous, and his figures well grouped.

RUTHART, Karl, (Rutharts,) a German animal painter who is known to have been in Italy from about 1660 to 1680, and to have stayed some time in Venice: further details of his life are entirely wanting. His pictures, representing stag and bear hunts, are found in most German galleries. In the Dresden Gallery are four pictures signed with his name: 'Ulysses and Circe;' 'Stags;' 'Stags pursued by Dogs;' and a picture of large dogs used in bear hunts. In the Louvre there is also a 'Bear Hunt.'

RUTTEN, Jan, painter of interiors, was born at Dordrecht in 1809. He was a pupil of A. Van Stry, whose granddaughter he married, and of G. A. Schmidt.

RUVIALE, Francesco, called Il Polidorino. According to Dominici, this painter was a native of Spain, though he was brought up at Naples, where he flourished about the year 1540. Having seen some of the works of Polidoro da Caravaggio at Naples, whither he had fled from the sacking of Rome, he became his disciple, and followed the style of that artist with so much success, that he acquired the name of Il Polidorino. His principal works at Naples are a 'Dead Christ, with the Virgin Mary and St. John,' in the chapel of the Courts of Justice; and the 'Descent from the Cross,' in that of the Vicaria Criminale.

RUWERSMA, Wessel Pieter, born at Kollum, Friesland, in 1750, was a self-educated painter of portraits and landscape. He died at Buitenpost in 1827.

RUYSCH, Anna, a painter of flowers and fruits, after the manner of Rachel Ruysch, to whom she is supposed to have been related. She practised in Holland towards the end of the 17th century.

RUYSCH, Rachel, (Ruisch,) flower painter, born at Amsterdam in 1664, was the daughter of Frederick Ruysch, a celebrated professor of anatomy. At a very early age, without the instruction of a master, or any other assistance than that of copying the prints that accidentally fell in her way, she gave such proofs of an unusual gift for art, that her father placed her with William van Aelst, an eminent flower painter. She soon surpassed her instructor, and being recommended by her extra-

JOHN RUSSELL, R.A.

[*Collection of Frank H. Webb, Esq.*

THE YOUNG ARTISTS

ordinary talents was appointed paintress to the Elector Palatine. She married, when young, a portrait painter, Jurian Pool, and is sometimes called by his name. They lived together about fifty years, and had ten children, yet she always signed her pictures with her maiden name. She was more successful in painting flowers than fruit, and she chose exotics in preference to those that were indigenous to her country. She is admirable in her manner of grouping as well as in pencilling; and each flower is relieved by its neighbour, and all kept in perfect harmony. With great taste and judgment she introduced among her flowers the insects peculiar to the country whence they were derived; and these she depicted with microscopic accuracy. The labour she bestowed on her works prevented their being numerous; two, a flower and a fruit piece, are said to have occupied her for seven years; and these she bestowed on one of her daughters as a marriage portion. Rachel Ruysch continued the exercise of her talent until she had reached a very advanced age, and died at Amsterdam in 1750. Works:

Amsterdam.	*Museum.*	Flowers.
„	„	A Bouquet.
„	„	Flowers.
Berlin.	*Museum.*	A Bouquet.
Brussels.	*Museum.*	Flowers and Fruit.
Dresden.	*Gallery.*	Three pictures of Flowers and Fruit.
Glasgow.	*Gallery.*	Flowers in a Vase.
„	„	Flowers and Insects.
Hague.	*Museum.*	Two Flower Pictures.
Munich.	*Museum.*	Five pictures of Flowers and Fruit.
Rotterdam.	*Museum.*	Flowers.
„	*Gallery.*	Large Flower-piece.
Vienna.	*Liechtenstein Gallery.*	Two pictures of Flowers and Fruit.

RUYTEN, Joannes Michael, painter, born at Antwerp, 1813. He first studied under Regemorter, then in Holland under W. J. Nuyen. He painted chiefly views of towns and coast scenery, into which he introduced figures; and he was fond of trying effects of light, which were not always happy in execution. He also etched a few plates. He died in 1881.

RUYTENSCHILDT, Abraham, painter, born at Amsterdam, 1778, a pupil of J. Andriessen and of P. Barbiers, painted landscape and genre pictures. He died in 1841.

RUYVEN, Pieter van, born at Leyden, 1651, was a pupil of Jakob Jordaens, and an historical painter of talent. He painted the triumphal arch for the entry of William of Orange, King of England, into the Hague. He died in 1716.

RUZULONE, Pietro, living at Palermo in the 15th century, was the contemporary, and probably the pupil, of Vigilia. The Duomo of Termini possesses a 'Crucifixion' by this artist, where the Virgin, Evangelists, and Mary Magdalene, the Pelican and Serpent, are on one side; with the Resurrection, and the symbols of the Evangelists, on the other; it was painted in 1484. He is known to have been living up to 1517, but the dates of his birth and death are alike uncertain.

RY. See Danckerts.

RYALL, Henry Thomas, an English engraver, born at Frome in 1811. He was a pupil of Sam. Reynolds, and practised on copper and steel, adopting a combination of the line and stipple manners. His works won him a considerable reputation, and he was appointed historical engraver to the Queen. Specimen works are to be found in 'Eminent Conservative Statesmen' (1836-46), and in Lodge's Portraits. He died at Cookham in 1867. Amongst his best single plates are:

Columbus at La Rabida; *after Wilkie.*
Coronation of Queen Victoria; *after Hayter.*
There's Life in the Old Dog yet; *after Landseer.*
Christening of the Princess Royal; *after Leslie.*
The Holy Well; *after Burton.*
Portraits of the Queen and the Prince Consort; *after miniatures by Sir William Ross.*

RYCK, Pieter Corneliszen van, painter, born at Delft in 1566, was first placed under the tuition of Jacob Wittemeszen, but he afterwards became a scholar of Hubrecht Jacobszen. On leaving that master he went to Italy, and passed some years at Venice, where he formed his style by studying the works of Giacomo Bassano. He painted history and pastoral subjects, which were esteemed in his time. He died at Delft in 1628.

RYCKE, Bernard, painter, born at Courtrai, was made a member of the Guild of St. Luke at Antwerp in 1561. At the church of St. Martin at Courtrai there are two pictures by him: 'Christ bearing the Cross,' and the 'Beheading of St. Matthew.' In 1589 he was chosen by Raphael van Coxcie as one of the experts who were to decide upon the merits of the 'Last Judgment,' painted by that artist for the town of Ghent. He died at Antwerp.

RYCKE, Daniel. See De Rycke.

RYCKE, Willem or William. See De Rycke.

RYCKER. See De Rycker.

RYCKMAN, Nicholas, a Flemish engraver, born at Antwerp about the year 1620. From his style, it is probable that he was a pupil of Paul Pontius. His plates are executed with the graver in a neat, formal manner, and his drawing is generally incorrect. We have, among others, the following prints by him:

The Adoration of the Magi; *after Rubens.* The best impressions are before the address of either Gas. Huberti, or Corn. van Merlen.
The Entombment; *after the same.*
The Holy Family; *after the same.*
Christ and the Twelve Apostles; *after the same;* thirteen plates. The best impressions are before the address of E. Coninck.
Achilles discovered by Ulysses at the Court of Lycomedes; *after the same.*

RYCX, Jan, born at Bruges, in 1585. Of his life and works there is no record. He was the father of three sons, Paul (*q. v.*), Mathias, and Nicolas (*q. v.*), whose names are all found in registers of the painters of the period. Died 1643.

RYCX, Nicholas, (Rycke,) the son of Jan, was born at Bruges in 1637. It is not said by whom he was instructed; but having learned the rudiments of design, he embarked in a vessel bound for the Levant, and travelled through Palestine, where he made designs of the most remarkable views in the vicinity of Jerusalem, and delineated with great precision the customs and costumes of the Orientals, their caravans, camels, and modes of travelling. On his return to Flanders he painted pictures of those subjects, which were much esteemed. In 1667 he was received into the Academy at Bruges, where he died after 1695.

RYCX, Paul, the elder, son of Jan Rycx, born at Bruges, 1612, was a historical painter, and became a member of the Corporation of Bruges in 1635.

In the Eglise S. Sauveur at Bruges there is a S. Jerome by him, signed *P. rycx, fé.*, 1644.

RYCX, Paul, the younger, born at Bruges, 1649, was an active member of the Corporation of Painters at Bruges between 1672-77. Died, 1690.

RYDER, Thomas, an English engraver, born in London in 1746, was one of the artists employed by Boydell to engrave the Shakespeare Gallery, for which he executed eight of the large plates. They are among the best, and are *after Fuseli, Stothard, Smirke, Northcote, Ramberg, Durno, Hamilton,* and *J. F. Rigaud.* He also engraved after Angelica Kaufmann, Shelley, and others. He executed several plates in the dotted manner, which possess great merit. Among others, are the following:

The Captive; *after J. Wright.*
The Last Supper; *after West.*
The Murder of James I. King of Scotland; *after Opie.*

RYE, Egidius de. See De Rye.

RYLAND, William Wynne, an eminent English engraver, born in London in 1732, was a pupil of Simon François Ravenet, who was at that time established in England. On leaving that master he went to Paris, where he studied design for some time under Roubillac, and received the instruction of J. P. le Bas in engraving. After a residence of five years in Paris, where he engraved several plates, he returned to England, and was soon afterwards appointed engraver to the king. He engraved two whole-lengths of his Majesty, *after Ramsay,* and a portrait of the Queen, *after Cotes.* In the latter part of his life he applied himself to engraving in the chalk manner, partly after drawings by the old masters, but principally from the pictures of Angelica Kauffmann. This style he is said to have first introduced into England, and he certainly improved it. In the work entitled 'A Collection of Prints in Imitation of Drawings,' published by Charles Rogers, in 2 vols. folio, there are fifty-seven by Ryland, besides the admirable mezzotint portrait of Rogers at the commencement. These, with few exceptions, are after the old masters, chiefly the Italian. Ryland held the appointment of engraver to George III., with a pension of £200 per annum; and he carried on an extensive business as a printseller. Towards the end of his life he entered into a liaison with a young woman, who involved him in great expenses, to provide for which he stepped from the path of honesty. In 1783 he was tried on a charge of forgery, condemned, and, in spite of the efforts of his friends, hanged. His brother had very narrowly escaped the same fate the year before, on conviction of highway robbery. A short memoir of William Ryland was published in 1784. The following are perhaps the best of his 200 plates:

George III.; *after Ramsay.*
Queen Charlotte; *after Cotes.*
John Stuart, Earl of Bute; *after Ramsay.*
The Last Supper; *after Leonardo da Vinci.*
God the Father enthroned on clouds; *after Raphael.*
Antiochus and Stratonice; *after P. da Cortona.*
Jupiter and Leda; *after F. Boucher.*
The Graces bathing; *after the same.*
Charity; *after Vandyck.*
Four plates representing the Muses, Urania, Thalia, Erato, and Clio; *after Cipriani.*
King John signing Magna Charta; *after Mortimer:* this plate was left unfinished, and completed by Bartolozzi for the benefit of Ryland's widow.
Fourteen plates engraved for the edition of Walton's Angler published by Sir John Hawkins in 1760.

The following are all after Angelica Kauffmann:

Patience; oval.
Perseverance; oval.
Maria, from Sterne's Sentimental Journey.
Telemachus recognized at the court of Sparta.
Achilles lamenting the Death of Patroclus
Penelope awakened by Euryclea.
Eleanor sucking the Poison from the Wound of Edward
Lady Elizabeth Grey before Edward IV.
The Judgment of Paris.
Venus on her Car.
The Flight of Paris and Helen.
Venus presenting Helen to Paris.
Juno borrowing the Cestus of Venus.
A Sacrifice to Pan.
Cupid bound, with Nymphs breaking his Bow.
Cupid asleep, with Nymphs awakening him.
Cymon and Iphigenia.
The Interview between Edgar and Elfrida after her marriage with Athelwold. This plate was left imperfect, and was finished by Sharp for the benefit of Ryland's widow.

RYLEY, Charles Reuben, an English historical painter, born in London in 1752, was the son of a private in the Life Guards. For some time he worked with the graver, and obtained a prize at the Society of Arts in 1767. Aiming at higher things, he studied under J. H. Mortimer. In 1778 he obtained the gold medal of the Academy, where he began to exhibit in 1780. He lapsed into dissipated habits, and his works failed to fulfil their early promise. He was employed by the Duke of Richmond in the decoration of Goodwood House. He also taught drawing, and illustrated books. He died in London in 1798.

RYMSDYCK. See Remsdyke.

RYNE, John van, a Dutch engraver, was born in Holland in 1712. He came to London, where he resided about the year 1750. He engraved a variety of views in England, the East Indies, &c. He died in 1760.

RYNVICSH, C., a landscape painter, practising in Holland about 1640, in the style of Velvet Brueghel.

RYSBRACK, Pieter Andries, (or Rysbregts,) born at Antwerp in 1655, was a scholar of François Millet, whom he accompanied to Paris. Following the example of his instructor, he set himself to the study of the landscapes of G. Poussin. His pictures were much admired in France, and endeavours were made to detain him in Paris; but attachment to his country prevailed, and he returned to Antwerp, where he was made director of the Academy in 1713. The landscapes of Rysbrack are distinguished by a grandeur, which, though founded on Gaspar Poussin, has sufficient originality to raise him above the rank of a mere plagiarist. Rysbrack etched six landscapes. At the bottom of each, on the left, is inscribed *P. Rysbrack, pinx. fecit et excudit.* They are named from the figures in them: 'Diana at the Bath,' 'The Woman in a Veil,' 'The Fishermen,' 'Sun-rise,' 'Conversation on the Road,' 'The Woman with the naked back.' Rysbrack died at Brussels in 1729.

RYSBRACK, Pieter Andries, the younger, son of the last named, practised in Flanders early in the 18th century. He was a member of the Guild of St. Luke at Antwerp in 1709.

RYSBROECK, (or Reesbroucq,) Jakob van, engraver, a member of the Guild of St. Luke at Antwerp in 1642. He settled at Hoogstraeten, and died there in 1704.

RYSEN, Warnard, (or Werner,) van, painter, born at Bommel about the year 1600, was a scholar

of Cornelius Poelemburg. He resided some time in Italy, and on his return to Holland painted landscapes, with historical figures, in the style of his instructor, which were held in consideration. He is said to have abandoned painting, to become a dealer in diamonds.

RYSZ, PIETER, portrait painter, practised at the Hague in the second half of the 17th century, and finally settled in England, where he died. He was a pupil of J. de Baan.

RYTHER, AUGUSTINE, an English engraver and printseller, who flourished in London in 1590. He engraved some plates of the Spanish Invasion; a curious map of Yorkshire, with views of York and Hull in the corners; and large plans of London and Westminster on wood; of Cambridge and of Oxford on metal, dated 1578. The well-known plates of the Spanish fleets, with some plans of fortifications and batteries on the river Thames for the protection of London, are now looked upon as having been executed by him. The map of Yorkshire was one of a complete series of the counties, engraved under the superintendence of Christopher Saxton, (who lived at Bingley, near Leeds, between 1573 and 1579,) and published at London in a folio volume in the latter year. Though the greater number were the work of Flemish engravers, eight at least were by two Englishmen, one of whom was Ryther. The name "Augustinus Ryther Anglus," occurs on the maps of Westmoreland, Cumberland, Gloucestershire, and Yorkshire.

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